

# THE NEW YORK DRAMATIC MIRROR.

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SKETCHES FROM "JUDAH" AT PALMER'S THEATRE.

1. E. S. Willard as Judah Lewellen. 2. Professor Jopp (Saint Matthews) and the Wizard of the East (Roxie Carleton). 3. Mr. Prall (Harry Cane), Junior Prall (W. Gardner) and Sophie Jopp (May Brooks). 4. The Terrace at Ford Norman Keep, Act II. 5. Vashy Bethin (Marie Burroughs).



## AT THE THEATRES.

## Lycæum, Nerves.

Capital Amusement Company  
Mr. Brockway  
Hippodrome Company  
Mr. Joseph  
Mrs. Angela Becken-Butler  
Violet Armitage  
Emma  
Malame Zephv. Kline

Herbert Kellie  
Charles A. Jones  
W. J. Le Moyne  
Fritz Williams  
Mrs. Thomas Whiffen  
E. E. Anthon  
May Robson  
Georgia Cayvan

## THE OPEN GATE.

Adapted by C. Hadden Chambers.

Uncle John..... Nelson Wheatcroft  
Aunt Hettie..... Fritz Williams  
Jessie..... Georgia Cayvan  
Garth..... E. E. Anthon

There is a certain kind of bicycle whose most noticeable feature is the small wheel that is placed in front. The new double bill, which Mr. Frohman presented to a large and delighted audience at the Lycæum on Monday evening, bore a certain resemblance to that species of locomotive machine in that the little one-act piece that began the performance attracted more attention and served a better purpose than the three-act farce that followed it.

The Open Gate is a charming contribution to the list of artistic curtain-raisers. It is not particularly original in design—Mr. Gilbert has traversed practically the same ground in one of his daintiest works, but it is a sweet and wholesome bit of sentiment, conceived in a gentle spirit and redolent with a tender pathos.

Aunt Hettie quarreled with her lover fifteen years ago. Since the grief of separation she has cherished the girl-love fondly and watered it with tears. The gate leading from the highway to the door of her cottage has been left open always, in the belief that the absent lover would return.

Her niece Jessie has a foolish quarrel with her boy-lover Garth, and Garth, too, takes his leave of the cottage. But Aunt Hettie relates her own regretful experience to Jessie, and sends her to find and "make up" with Garth.

While Aunt Hettie sits alone within the cottage and sheds a silent tear over the faded love-letters that she has guarded many a year, their writer, Uncle John, strolls up the highway and lingers beside the open gate in the gloaming. He hesitates to enter and, perhaps, learns that he has no place in Hettie's heart, and he apostrophizes the old gate, indulging the conceit that it will give him guidance. It does. It closes tight and shuts him inside the yard.

Uncle John raps at the cottage door, and stands facing his first love. His hair is white and hers is streaked with gray, but their loves are as youthful and strong as when he went away. A few words of mutual explanation—tender avowals—and they are reunited. The young lovers come back, at peace once more, to find the old lovers heart to heart.

As we have said, Mr. Chambers' little play is charmingly written. We have but one criticism to make regarding it. The curtain should close on the scene when Garth and Jessie come down the road together. Aunt Hettie and Uncle John have settled their fate satisfactorily, and the approach of the young people sufficiently indicates that they have also come to a final understanding. The dialogue that is now introduced following this point is not only superfluous, but it robs the dénouement of its poetry and grace and spoils a delicately artistic ending. We hope that Mr. Frohman will apply the pruning-knife here.

The dainty idyl was exquisitely acted. Its four characters were entrusted to players who saw and grasped the opportunities they afforded. Miss Cayvan was a serene and stately Aunt Hettie; there was in her voice and bearing the suggestion of old battles that had been fought and won and the outward calm that comes of self-conquest. Mr. Wheatcroft's Uncle John did not lack nobility of character or the indications of the great, true love that comes but once, and then never to depart. Mr. Williams played Garth with boyish ardor and Miss Shannon was a genuine embodiment of the spirited, impetuous Jessie.

Was it an error of stage-management that showed a brilliant fire within the cottage, while without the hedges bore the blooms of Summer?

Nerves, the farce that succeeded The Open Gate, is Mr. Carr's English version of Les Femmes Nervées. We imagine that his work has not gone far beyond a translation from the original, inasmuch as the spirit, the texture, in brief, every characteristic of the piece is Gallic to the core. The characters have been given English names, and the scenes have been transferred to London; but the plot, the personages, the incidents and the dialogue are stamped French all over.

We do not mean to say that Nerves is not a very amusing piece, because its origin has been so ill-concealed and the transplanting process has been so patently performed. Indeed, we do not think that any adapter can anglicize a farce of this kind. Why, in translating it, it was deemed necessary to deprive it of the elements of possibility merely to

realize it superficially for London playgoers—we fail to see.

Like all French farces Nerves is based on a succession of absurd complications, involving several married persons and two or three persons that ought to be married. In this case the complications are numerous, ingenious and managed with much skill. In a lively way, "one of the products of modern science and civilization," as Mr. Brittle describes it—the woman with "nerves"—is burlesqued, and it is this grain of wheat in a bushel of chaff that justifies the adapter in coupling the word comedy with the word farce in indicating the class to which the bustling entertainment belongs.

The first act is enjoyable by reason of its sharp contrasts of humorous character and its frequently clever dialogue; the second and third acts on account of their side-splitting complexities and unflagging action. The audience received the piece with roars of laughter and applauded the acting with enthusiasm. Like the one-act play, Nerves would be the better for the judicious cutting that it will doubtless get before many representations have been given.

Considering the fact that the Lycæum company is not often seen in farcical works, the performance was remarkably brisk and spirited.

Mr. Kealey furnished a vivid portrait of the bedevilled and be-mother-in-lawed husband, Armitage. Mr. Smiley filled the part Mr. Walcott was to have played most acceptably. Mr. Williams contributed a diverting "bit" in the character of a cough-afflicted chappie, and Mr. Le Moyne played Caramel, the unhappy French confectioner, with his usual drollery.

Miss Robson made a hit as Emma, the maid whose nerves have been shattered by contact with the nerves of her mistress. For the sake of the actress we could wish that there had been a little less of the part, which is one of those trifles of characterization that are most effective when the fancy of the spectator is excited, but not surfeited.

Mrs. Whiffen was a capital mother-in-law. She infused new terrors into that much-abused domestic personage, thoroughly as she has been exploited on the boards. Miss Cayvan was seen as a frisky milliner, and she surprised the first-nighter by the versatility she displayed in a new line of effort. Her costumes were as clever in their significance as any of the speeches in her part. Miss Shannon was successful in the role of the abominably nervous wife.

Mr. Hawley's scene, the confectioner's shop, is an excellent bit of work, whose setting developed somewhat surpassing resources in the Lycæum stage. A quartette of extremely pretty girls sold the sweets on the counters to an animated throng of buyers at the opening of the act. The interior shown in Acts One and Two was painted by Reg. Morgan, a son of the lamented Matt. Evidently he has inherited a share of the famous artist's talents.

## New Park.—The Dazzler.

Musical farce—acted in three acts by Thomas Addison. Produced Jan. 21.

Ezekiel Pipes.....	Joe A. Ott
Tannhäuser Bock.....	Max Miller
Mulligan.....	Thomas J. Grady
Harriet de Morton.....	R. S. Nodine, Jr.
Jones.....	Sherman Wade
Joeman.....	Alfred Grant
Reub Vank.....	R. Bedell
Julian.....	Jessa Hatcher
Angele.....	Annie Carter
Kitty Starlight.....	Lydia Thompson

It would seem as if the gods did not bestow all of their love on those who die young. Here we have Lydia Thompson, who was wont to draw our forefathers to the playhouses, capering about at the New Park this week like a sweet young thing in her teens.

Her voice is a thing of the past, to be sure, but she can dance with all, or nearly all of her pristine nimbleness. When she appeared in her Robinson Crusoe costume for the sake of old acquaintance, as she archly explained to the audience, the bald-headed contingent smiled with reminiscent satisfaction, and went out between the acts to talk over the halcyon days of their vanished youth.

Miss Thompson has had the good sense to surround herself with an excellent company. The Dazzler, the alleged "musical farce-comedy," is merely instrumental in threading a three-act medley of songs, dances and variety skits.

Mulligan, of Bally Mulligan, pursues Kitty Starlight, an actress, throughout the performance, and finally induces her to marry him, as he declines to be rejected under any circumstances. Miss Thompson personated Kitty Starlight with amusing vivacity, and Thomas J. Grady proved as wild and uncouth an Irishman as you could not easily find outside a variety entertainment.

Max Miller was capital as Tannhäuser Bock, and Joe A. Ott and Sherman Wade were also quite funny in their respective roles.

R. S. Nodine and Jessa Hatcher sang various popular numbers in a pleasing manner, and Annie Carter was quite captivating in a music hall selection.

With the exception of a portion of the first act, the performance was lively and entertaining throughout.

## Broadway.—Francesca da Rimini.

Lawrence Barrett on Monday night revived Francesca da Rimini at the Broadway Theatre before a large and appreciative audience. The scenery and costumes were very handsome. The cathedral scene in particular was splendid in design, painting and spectacular grouping of characters.

The pivotal figure of the play, the beautiful but ill-fated Francesca, was acted by Miss Gale with all her natural grace and talent. She was repeatedly applauded and recalled.

Lawrence Barrett acted the hunchback, Lanciotto, with its full force of tragic gloom. Of all Barrett's impersonations probably none have surpassed the polished delivery and quiet force of his Lanciotto. He was called before the curtain after every act.

The jester Beppo was also of a high order of merit. Mr. Lane acted the character with an exhilarating bonhomie, rising to considerable histrionic power in the garden scene. The death scene of Beppo was likewise most effective in its dramatic intensity.

Lawrence Hanley was artistic and graceful as the Count Paolo, and Frederic Vroom was efficient as Malatesta. Ben G. Rogers played Guido with customary dignity, and George Hazelton, James Taylor, Edward Vroom, W. R. S. Morris, Herbert Pattee and Albert Bruning were all meritorious in their respective parts.

## Grand.—The Inspector.

The vicissitudes of metropolitan police life, as depicted in Will R. Wilson's play, The Inspector, interested a large audience at the Grand Opera House on Monday night. There have been few changes in the cast since the play was produced at the Park Theatre. Frazer Coulter displayed his usual ease and grace in the title role. David Jarrett was conventional as Silas Vanderveer, while Byron Douglas made a clever villain of Ben La Bree. Barry Johnson was pleasing as Robert Vanderveer.

Ira McMillan was earnest as Sylvia Drake, and gave evidence of much dramatic force. Harriet Ford made a pretty Esther.

## Casino.—Poor Jonathan.

On Monday evening Millocker's tuneful opera Poor Jonathan, was performed at the Casino for the hundredth time. The house was crowded and the audience unusually generous in its demonstration of approval.

Souvenirs were distributed, consisting of tiny musical boxes that played the most popular air of the piece.

At the end of the second act Lillian Russell and Fanny Rice received sumptuous floral offerings. The night was a success in every way.

## Jacobs.—A Tin Soldier.

There was a regular crush at Jacobs' Theatre on Monday night and A Tin Soldier was the cause of it.

Arthur Dunn is the life of the whole thing, with C. E. Graham as a good second. Kitty Kursale is the leading sobrette of this attraction. Next week, Money Mail.

## Tony Pastor's.—Variety.

With such favorites as Maggie Cline, Lottie Gilson, Edwin French and the only Tony to head the bill, it is no wonder that Pastor's was crowded on Monday night to the very doors.

Every performer was encored, so that the programme was stretched to more than three hours in length and without a moment's intermission in the fun.

In addition to the aforesaid favorites there were the knock-about aerial gymnasts, Basco and Roberts, and other clever people. Jennie Hill, the "Vital Spark," a popular English singer and sketch artist, is underlined for an early appearance at this house.

## At Other Houses.

This is the last week of A Texas Steer at the Bijou.

Rosina Vokes and her London Comedy company have met with popular favor in The Silver Shield at the Madison Square.

Ben Brummel will remain the attraction at the Garden Theatre until a week from next Saturday.

The final performances of The Senator at the Star Theatre takes place on Jan. 31.

Reilly and the 400 has proved a prosperous production at Harrigan's New Theatre.

Blue Jeans has another month to run at the Fourteenth Street Theatre.

At the Union Square, The County Fair is still open to all lovers of rural realism.

There is no falling off in the popularity of Men and Women at Proctor's Theatre.

Judah, the present artistic attraction at Palmer's Theatre, will eventually be succeeded by other plays of Mr. Willard's repertoire.

The Fairies' Well is delighting large audiences at the Wyndor.

Mr. Barnes of New York is in town this week, having established his headquarters at the People's Theatre.

Carmencita and Minnie Cunningham re-

main the bright particular stars at Koster and Bial's.

## PRO AND CON.

Gus Piton holds decided views on the recent decision of the Supreme Court in the case of Mrs. Leslie Carter against W. J. Ferguson, and he expressed them recently to a Mirror representative.

"Since that decision was handed down I have refused," he said, "to sign any contract with any actor unless it contains the two weeks' clause for both sides, and I know of other managers who will refuse now to sign any contracts at all with any actors on the ground, which seems to be taken by the courts, that the contracts are not worth the paper they are written on."

"Take the case of a responsible manager. He has money and property, and if he does not fill his obligations to the actor he is made to suffer for it. I am organizing a stock company for next season. There are four actors and actresses walking about the streets with contracts in their pockets for a thirty-two weeks' season with me. There is no two weeks' clause in their contracts for they were signed before the decision was made. Consequently the actors I have engaged and on the strength of whose engagement I have secured time and guaranteed the payment of certain moneys as rent, can carry the contracts about until the beginning of next season or until they are offered a better engagement, or one they consider better, and then tell me they are not going to fill my contract. What is my redress? Can I show damage? Assuredly not, according to the Supreme Court decision, and I must pocket my wrongs."

"I am as much an actor as I am a manager. More so, as far as my sympathies go, yet I look upon the Supreme Court decision as one manifestly unfair and wrong. Your actor, as a rule, cannot be looked upon as a rich man, from whom damages can be collected. Managers like A. M. Palmer, Daniel and Charles Frohman, John Stetson, R. M. Hooley, J. H. McVicker and others, are responsible. Yet the new ruling protects the actor and leaves the manager powerless."

"There is a good deal of misunderstanding as to the significance of the Supreme Court's decision in the Ferguson-Carter case," said a prominent lawyer on Monday. "The views expressed by THE MIRROR, in its editorial on the subject, were substantially correct. But, of course, there are always some persons who will not digest what they read, or think intelligently for themselves. Those persons will naturally misconstrue the effect of the decision."

"Let us glance at the matter for a moment. How has the refusal of the court to grant an injunction against an actor who has violated his contract made actors' contracts less binding? What has it to do with the terms of the contract or with the responsibility of the actor for injuries sustained by a manager through his repudiation of his agreement. Is he any the less responsible legally because his appearance elsewhere cannot be restrained? Would an injunction give the manager pecuniary redress, or protect him from any injury?"

"A merchant sells a buyer a bill of goods on notes. When the notes mature they are not paid. What remedy has the merchant? He can sue for the value of the notes, but he cannot go to the buyer's place and remove the goods, or attach them, or take any other step than that of a suit for the amount due. The positions of the manager and the actor, when the latter has broken his contract, are relatively the same in law as the positions of the merchant and the buyer."

"I believe that some managers say that the arrangement is unfair, that managers are peculiarly responsible while actors are not. I have had a good deal of experience with theatrical litigants, and my belief is that actors, as a rule, are quite as responsible as the general run of theatrical managers. There are exceptions, of course, but I believe that the majority of actors are just as solvent, or just as insolvent—put it whichever way you like—as the majority of managers. And I am positive that judgments obtained against actors can be collected as frequently as when they are obtained against managers. I know this is not the common view of the matter, but it is my experience, as I said before."

"If the two weeks' clause is placed in the contract it generally applies to the actor—not the manager. If an actor breaks such a contract it would be inequitable to compel him to remain idle on account of an injunction. If the two weeks' clause, however, is mutual and reciprocal, then the manager cannot complain with much reason at the new dispensation, because in any event the actor would be entitled and privileged to cancel the agreement at any time by giving a fortnight's notice. I am no more a partisan of the actor than of the manager, but I insist in this case on the strict application of that venerable saying, 'what's sauce for the goose is sauce for the gander.'"







# THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE.  
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## CURRENT AMUSEMENTS.

BROADWAY THEATRE—A TRAMP STEER, 1000.  
BROADWAY THEATRE—FRANZKA, 1000.  
CANTO—LOVE JOHNSON, 1000.  
FOURTEENTH ST. THEATRE—BLUE JEANS, 1000.  
GARDEN THEATRE—THE BURNING, 1000.  
GRAND OPERA HOUSE—THE INFERNO, 1000.  
HARRIS'S THEATRE—REVEY AND THE 1000, 1000.  
H. R. JACOBY'S THEATRE—A TRAMP STEER, 1000.  
KOSTER AND BIAL'S—VARIETY AND COMEDY, 1000.  
LYCEUM THEATRE—THE SILVER SLIPPER, 1000.  
MADISON SQ. THEATRE—THE SILVER SLIPPER, 1000.  
PALMER'S THEATRE—JUDAS, 1000.  
PEOPLE'S THEATRE—THE BURNING, 1000.  
PROCTOR'S THEATRE—MEN AND WOMEN, 1000.  
STAR THEATRE—THE SCORPER, 1000.  
TONTASTOR'S—TONTASTOR'S CO., 1000.

## WHY NOT?

SOME anxiety has been expressed by actors who rely on the dramatic agents to procure their engagements, respecting the possible consequences of the recent dramatic agents' "combine."

There appears to exist a vague belief that the coalition is intended to be offensive as well as defensive, and that the union is designed to partake of some of the oppressive and objectionable features of a "trust."

This apprehension is entirely groundless. We can assure professionals that the agents' combination means neither more nor less than their published agreement clearly states. They have simply given a formal pledge to transact no business for actors that decline to liquidate their indebtedness for engagements procured by any of the agents in the agreement.

The propriety of this action cannot be questioned. It is calculated to benefit actors who pay their debts quite as much as it will accrue to the profit of the agents. The measure is thoroughly sensible, and if all the parties concerned live up to its provisions the result cannot fail to be satisfactory all round.

Because the dramatic agents have combined to protect themselves and the profession against the class of actors that are defective in their sense of a moral and commercial obligation, it must not be supposed that that step signifies the beginning of an unholy alliance from which the profession at large will suffer.

On this particular question the agents are a unit, but in every other essential their interests diverge.

Their business is competitive, the amount of individual profit depends upon the amount of individual business transacted. The natural object of each agent is to get and keep as many customers as possible. His income depends upon the number of clients he serves annually. The agreement is solely a precaution taken to insure payment for services rendered.

We are glad to see the dramatic agents seek their remedies sufficiently to meet on a

common platform, discuss a matter that vitally concerns their business, and adopt a plan to rid themselves and the profession of a class that is a detriment to both.

We should be equally glad to discern a similar spirit among reputable actors and managers, whose indifference to the urgent need of protective methods is responsible for a good deal of the loss, uncertainty and distress inseparable from the present loose, conflicting ways of conducting their business.

The common weal demands an intelligent, helpful organization of the disorganized elements which, under the conditions now prevailing, produce demoralizing results.

We do not mean to advocate utopian-socialistic theories, or the forming of organizations based on the plan of the trades unions, for neither the one nor the other is practicable, desirable or necessary.

What we do advocate is the banding together of actors and of managers for just such protective measures as experience has proved, and may hereafter prove, to be seriously needed.

These organizations should have certain direct and simple functions. They should not be constituted so that they could be converted into instruments of personal ambition. They should merit the general confidence by conserving the general good.

There is plenty of work for these organizations. The actors' organization could find ample scope at the beginning by using its power to crush out of existence the unprincipled speculators and the penniless swindlers that defraud and impoverish a large number of professionals every season. The managers' organization could assist in this salutary work, besides devising wise methods to prevent the clashing of interests that ensue from the present cut-throat policy.

These are a few of the tasks that would confront such a combination as we have briefly described. There are many more, almost equally as urgent.

The dramatic agents have demonstrated their willingness and ability to undertake the business of squarely and practically protecting their own interests. Cannot our actors and our managers do as much?

## THE CITY TO BLAME.

MR. HARRIGAN scored one strong point in his war on the speculators when he called attention to the fact that no effort to suppress the evil of theatre-ticket speculating can be completely successful while the city continues to license the men that transact the business.

It is a curious feature of existing municipal regulations that the city actually aids and abets the maintenance of a notorious nuisance.

Of course, the theory on which ticket speculating is licensed is that the authorities thereby obtain control over the speculators, and are empowered to revoke the privilege in the event of disobedience of the rules under which the permit to traffic in theatre-seats is given.

Practically, however, the city simply legalizes a business that should be classed as a public nuisance, and effectually defeats every honest effort that managers may make to keep the evil within reasonable bounds.

The principle on which speculators are licensed is not the same principle on which hackmen, public vendors and other out-of-door industrialists are licensed, which ever way we look at it. Hackmen and vendors are convenient institutions; they in no manner interfere with the comfort of the public, nor do they trespass upon the public's rights. The ticket speculators, who ply their calling on the sidewalk, are petty monopolists, who extract a bonus from the public without giving any adequate return for it.

The managers don't want the speculators; the public don't want them. What excuse has the city for recognizing them and legalizing their trade?

At the hotels it is proper enough to have seats offered for sale at a uniform advance, because the hotel dealers supply regular customers in the daytime who are willing to pay for the service thus rendered. But the speculator at the door of a theatre which has nothing left for the public in the box-office is neither more nor less than a curst pirate who should be squelched.

## PERSONAL.

PAINTER.—A reception in honor of Mr. E. S. Willard will be given by Mr. and Mrs. A. M. Palmer, on the afternoon of Friday, Jan. 20, at their residence, Madison Avenue and Sixty-fifth Street.

KNEEL.—Mrs. George S. Knight is recovering from a severe surgical operation, performed not long ago. She is at the home of her sister, Mrs. W. J. Holton (Irene Worrell) in Chicago. A physician who visited George Knight recently at the sanitarium where he is under treatment says that his physical health appears to be good, but his mental disorder is progressing to the inevitable end in cases of paresis.

WINSLOW.—Mrs. Erving Winslow will give a series of eight dramatic recitals next month under the auspices of the Harvard Annex. The selections are arranged in this order: From miracle to masque; predecessors of Shakespeare; minor Elizabethan dramatists; Shakespeare; Earlier Stuart dramas; comedy of the Restoration and comedy of the Eighteenth Century. The series will probably be repeated in New York some time during the Spring.

NEWHAM.—Rose Newham has finished an eight weeks' tour in the West, and returned to the city. Next season she will star in a comedy, now in process of construction, to suit her special needs. A Chicagoan will back the venture.

DOUGHERTY.—Daniel Dougherty, the silver-tongued, will give his lecture on "Oratory" at the Broadway Theatre on Sunday night, Jan. 25. It will be the second lecture of the Press Club course.

PELL.—Arthur C. Pell, who has been sending interesting letters to THE MIRROR from Leipzig, went to that city in search of health. The quest has not been successful, we regret to say, and Mr. Pell will return to New York some time this month.

DALY.—M. C. Daly, who was associated for a long time with Annie Pixley, has been engaged by Charles Frohman. He will appear as Bender in All the Comforts of Home when that comedy is again played in New York.

HARRIS.—The engagement of Charles Harris for the Madison Square company will be an excellent acquisition to that admirable organization. Mr. Harris is one of the most versatile actors in the profession. He can play anything.

HERMAN.—Reinhold L. Herman, who was for five years the conductor of the German Liederkreis Society in New York, has had his opera of Vinez accepted by the manager of the Opera House at Cassel. Another opera by the same composer is soon to be performed at the Court Theatre of Brunswick.

CHAMBERS.—C. Hadron Chambers, the fortunate author of The Idler, has been commissioned to write two new plays for American managers. One is for the Lyceum and is to be finished by next August; the other is to be ready by the Fall of 1892. Who the second one is for has not been made public.

MURRAY.—Thomas Murray has found a new title for the play in which he is starring. Instead of The Silent Partner it is now called Mr. E. (Mystery).

DANTES.—Marie Dantes, leading lady of Edgar Selden's Will of the Wisp company, is ill with typhoid fever at St. Vincent's Hospital.

JONES.—Unless report is biased, Henry Arthur Jones has made another pronounced success in London with his latest play, The Dancing Girl.

RUSSELL.—Annie Russell is at Lakewood, where the piney air and pleasant temperature invite recuperation. A strong bill has been prepared for her benefit, which will take place at Palmer's on the afternoon of Feb. 10. The Madison Square, Lyceum, Charles Frohman's and Edward Harrigan's companies will appear. Three new one act pieces will be among the attractions.

HAUK.—Minnie Hauk will arrive from abroad next week. She is to appear as Mignon and Carmen at the Metropolitan shortly.

WALLACE.—Daniel Frohman has engaged Gladys Wallace for two years to act ingenue parts in the Lyceum Theatre stock company. Miss Wallace has been on the road this season with Raglan's Way.

ADDISON.—Grace Addison, of the Blue Beard, Jr. cast, is in Chicago ill from typhoid fever. The crisis is said to be over, however, and she is convalescing.

FAVERHAM.—William Faverham, one of the clever young actors of Daniel Frohman's stock company, has been lent by the manager of the Lyceum to Charles Frohman to appear in All the Comforts of Home at Hermann's Theatre next month.

MORTIMER.—Ada Mortimer, of the Ship Ahoy company, was married in Boston, last week, to Henry L. Dunlap, a resident of that city.

GUION.—Netta Guion, of the Shenandoah company, is reported ill in Minneapolis.

JEFFERSON-FLORENCE.—It is given out as a fact that W. J. Florence has signed contracts by which the Jefferson-Florence union will continue for another season.

BERTRAND.—Adolph Bertrand, the ballet master of the Babes in the Wood company, under-estimated the athletic capabilities of an intruder back of the scenes at Niblo's Garden last week, and as a result wears his chin in a sling.

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## COL. SINN SENDS A CHALLENGE.

The question of ticket speculating is again up for discussion. Edward Harrigan's offer to give \$1,000 to the man who can show him how to stop speculation has been taken up by Colonel W. E. Sinn, as will be seen from the following letter.

BROOKLYN, N. Y., Jan. 17, 1894.

To the Editor of the Dramatic Mirror:  
SIR.—I see you state in this week's issue that Mr. Edward Harrigan, of Harrigan's Theatre, New York, says, "I will give a thousand dollars to the man who will show me how to stop ticket speculators."

Well, I am that man.  
Mr. Harrigan, or his manager, will come to the New Park Theatre, Brooklyn, I will show him in a half hour how I have stopped them, and the \$1,000 which he is willing to pay for this information, I will give to the Actors' Fund of America.

I will also, in connection with this, make a proposition myself. If I don't prove to Mr. Harrigan conclusively that ticket speculation can be stopped in front of a theatre, I will give \$1,000 to the Actors' Fund of America myself.

We have not had a ticket speculator in front of the Brooklyn Park Theatre for the past two seasons. It was done just as easy as rolling off a log. So come over, Mr. Harrigan, and see the way we do it, and give me the check for \$1,000 for the Actors' Fund of America. Yours truly,

WILLIAM E. SINN.

Manager Brooklyn Park Theatre.

Mr. Harrigan is apparently in earnest in his desire to be rid of ticket speculators, but he declares that it is very hard to do it while the city licenses them for \$50 for the first year and for \$25 a year thereafter to sell theatre tickets on the street.

He says he tried a booking system, but the public would not stand it, as the delay proved a great annoyance. Then he made a two weeks' contract with one man to sell seats in the lobby, and not charge more than fifty cents in advance of box-office prices.

This was merely a temporary expedient.

Mr. Harrigan's next plan will go into operation next Monday night. This device consists of printing tickets with coupon contracts, making the tickets invalid if bought on the street. The police officers on duty at his house will be instructed to keep the door-keeper from admitting those who have bought tickets on the street. Mr. Harrigan maintains, however, that so long as the present city ordinance exists, managers are at a disadvantage in dealing with ticket speculators.

As he can't see any way of getting around its provisions, perhaps he had better consult Col. Sinn, and have his \$1,000 cheque in readiness.

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## LETTERS TO THE EDITOR.

A PARALLEL EXPERIENCE.

GRAND RAPIDS, Mich., Jan. 14, 1894.

To the Editor of the Dramatic Mirror:  
SIR.—I see in your last issue a letter from R. A. Gardner, of the Oriental Burlesque company, in which he complains of the treatment received while upon the John Cort Circuit.

I brought a dramatic company from New York in June last to open in Spokane Falls, Wash., under contract with John Cort, for ten weeks. After numerous futile attempts to break up my company, and compel the ladies of the same to work in "boxes" and "wine-rooms," he paid me in a worthless check, which he only made good after being threatened with imprisonment.

He then canceled the company, after playing but five weeks, and used my special printing and lithographs to bill an opposition company ahead of me in towns which I was to play. I am now suing him, and my case is only one of numerous similar ones.

Respectfully yours, ARIZONA JOE.

A CARD FROM H. L. AVERILL.

BARRIE, VT., Jan. 10, 1894.

To the Editor of the Dramatic Mirror:  
SIR.—In reply to the letter of your Burlington correspondent in last week's MIRROR, I desire to say that the Opera House here is owned by the town, but deny that Mr. Walker has played any attraction in said house since the middle of October except Uncle Tom's Cabin and the Seaport Family—the latter to its people.

Your correspondent knows nothing of this house except what Mr. Walker tells him. I can prove by leading citizens of Barre that Mr. Walker has not played one company that has played in Burlington at this house since to-morrow's Minister's. I can further prove that he has tried to compel companies to break their contracts with me.

As to the bill-boards, Mr. Walker does not own a bill-board on the business street of the town, while we do.

One word more. We played Will of the Wisp to 2,000 more in Barre than Walker did in Burlington. We play Dixey here Jan. 25, in spite of Mr. Walker's underhanded efforts to prevent it.

We can prove that Walker stated openly that Dixey should not play Barre under me if he played Burlington. Is this fair play? We should not have entered into newspaper controversy had Walker kept out, and will now let it drop.

Respectfully,

H. L. AVERILL.

A resident sharing manager.

AN EXPLANATION BY MISS ELLIS.

NEW YORK, Jan. 16, 1894.

To the Editor of the Dramatic Mirror:  
SIR.—Through haste in preparing copy for my card in last week's issue of THE MIRROR, the name of the comedy in which I appear, beginning Jan. 15, was given as A Man of the World.

The comedy is A Man About Town, by Will R. Wilson, author of The Inspector, and Julius A. Lewis, and it was only through a slip of the pen that I substituted in my card the name of Mr. G. Thomas' charming little play for the correct title, as above.

To prevent misapprehension, on the part of those interested in both pieces, I shall be obliged if you can find space for this note of explanation.

Apologetically yours, MISS ELLIS.

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A BRIGHT IDEA.

San Francisco, Calif.

THE MIRROR has hit on a bright idea in opening its columns to the dramatic editors of the country, and offering to pay them regular rates for such articles as it may accept.



## THE USHER.



Send him who can't. The ladies call it a coat.  
—LOVE'S LABOR'S LOST.

Theatres have multiplied during the past decade, but they have not kept pace with the growth in the number of traveling combinations.

Ten years ago out-of-town managers came to New York and entreated traveling managers to book with them.

They are not doing much entreating now.

The wheel has spun round, the conditions have changed, the positions of the local and the traveling manager have been reversed.

It is the resident manager who picks and chooses to-day, who dictates terms and assumes the air of superior indifference.

The fact of the matter is that the supply of attractions is greater than the legitimate demands for them. Every season a certain number must necessarily play to poor business, while some must go to the wall.

The two weeks' clause pops up now in a divorce suit.

The plaintiff—an actress—alleges, in her answer to the husband's affidavit that she has deserted him and returned to the stage, that her income is precarious, "owing to the fact that she may be discharged upon two weeks' notice."

Is not that same precariousness shared by nine-tenths of the professionals now playing under contract in these United States of America?

German opera has reigned for seven years at the Metropolitan and now none but Wagner fanatics will object to a season of the old Italian and French favorites.

Variety and opportunities for comparison are desirable in music as in everything else.

Mr. Abbey is doubtless the best man to rehabilitate Italian opera in New York, if for no other reason than that he has a "pull" with the great singers of that school and can get them to come here on fairly favorable terms.

If he obtains the management for next season he will make a better pecuniary showing than he did at the close of that first brilliant but disastrous campaign at the Metropolitan, when with such stars as Nilsson, Sembrich and Scialchi he opposed Mapleson's aggregation at the Academy, headed by Patti and Gerster.

The rival impresarios cut each other's throats, but they gave New York an unprecedented opera season.

At the close Abbey got a big benefit, but Mapleson got into a slough from which he has never succeeded in extricating himself.

With the field to himself, Abbey might be able to reduce the losses to a tolerable figure next winter. But the experiment will be risky, for Italian opera costs more to do than German opera.

Mr. Stanton, I hope, will not in any sense be slighted or superseded if the Italian opera deal goes through.

His directorate has been such as to deserve the highest praise and honor that it is within the power of the Metropolitan stockholders and the New York musical public to bestow.

Under his *regime* we have enjoyed unprecedentedly elaborate and complete productions worthy to be ranked beside the best representations in the European capitals.

A young manager—an unpretentious, hard-working, level-headed manager—he has filled a difficult post with tact, taste, judgment and skill. He has done nothing that has not been creditable to himself and to the Opera House.

Mr. Stanton is not the sort of *cat's paw* that spreads himself up and down the columns of the newspapers, but that does not make his record less enviable or his services less deserving of generous admiration.

The London *Star*, not long since secured permission to publish a monthly list of the plays licensed by the Lord Chamberlain.

The idea, while not so extensive in scope as the registers of copyrighted play titles published weekly by *The Dramatic Mirror*, was calculated to avoid confusion in naming plays, to do away with the industry of striking managers, and to present the circulating *billboards* in a more

after a play has been advertised for production—that the title already belongs to somebody else.

The *Star's* good intentions were nipped in the bud by a party of old women, led by Mr. Grundy and the envious *Exr.*, who protested vigorously against the publication of the list as an exposure of authors' secrets and an invalidation of authors' legal rights.

Of course there was no just ground for these objections, but the Lord Chamberlain's office had an attack of nerves and the promised facilities for procuring the useful information were withdrawn.

"With the periodical list temporarily revoked," the *Star* significantly observes, "unscrupulous persons can go on levying blackmail impudently, and innocent ones must go on suffering."

Since the agitation of the subject of "overselling," the fire-laws have been stringently enforced by the department.

In the spasmodic exhibition of official zeal certain managers have been ordered to remove a number of seats from their houses in order to widen the aisles and increase the exit facilities.

The manager of one theatre has been compelled to take out ninety-eight orchestra and balcony chairs, while another has had to remove sixty-two.

What with the prohibition against more than a limited number of standees and the loss of from \$33 to \$147 in seats, the holding capacity of the theatres in question has been seriously impaired.

It is singular that it should have taken the fire department more than twelve years to discover, in the cases referred to, that the laws were not being complied with.

It was not because the critics found fault with her, or because she was unable to draw large audiences, that Emma Abbott avoided New York engagements. It was solely because she could make her time worth double the money by singing elsewhere.

There are many paying stars and companies, of greater or lesser magnitude, that will not sacrifice their profits by coming into the metropolis.

Receipts are not comparatively greater here than in other cities, but the terms offered by resident managers are much less seductive.

At some of the combination houses the demands have grown to be so excessive that the average visiting company, even if it plays to fair business, stands no chance whatever to cover expenses, much less to clear a profit.

In these circumstances it isn't strange that a good many established companies prefer joggling comfortably along provincial paths to indulging in the empty luxury of an annual metropolitan appearance.

## MRS. BOUTICAULT'S PLANS.

Mrs. Dion Bouticault was met on Fifth Avenue by a *Mirror* reporter the other day. He was struck by the obvious improvement in her health as revealed in the brightness of her eye and the peachy tint of her cheek, and he asked the reason for the transformation.

"I was feeling nervous and dispirited," she said, "and so I accepted an invitation from some old friends in Pennsylvania to spend a couple of weeks with them. Their home is among the mountains of Luzerne County and the splendid air and change of scene agreed with me perfectly. Nearly all the time I was out-of-doors, sleighing or walking and during the whole of my fortnight's stay I continued to grow stronger and better. Now I am in perfect health."

It was stated several weeks ago that you intended to return to the stage. Was the report correct?

"Yes, I need occupation and I shall resume acting at the first good opportunity. Several offers were made to me a month ago, but I did not then feel equal to undertake anything. Now, however, I think that I am able to do justice to myself."

Have you any definite plans in view?

"No, I am simply waiting. Micawber-like, for something to turn up. Two managers have desired me to star next season in some of my husband's comedies, but I do not aspire to stellar honors. I shall be perfectly satisfied to accept engagements in or near New York during the rest of this season. As for next season there is ample time to settle upon something before Summer."

Where can managers address you, Mrs. Bouticault?

"Please say that communications sent in care of *The Mirror* will always reach me promptly."

The benefit for the Actors' Fund at the Garden Theatre last Thursday afternoon netted \$1,100. Margaret Townsend's burlesque, *The Devil in Search of a Wife*, was played by the amateur corps of the Manhattan Athletic Association.

## GOSIP OF THE TOWN.

HENRY WATERSON has begun a lecture tour under the management of John T. Macaulay. William M. Hull, formerly with Julia Marlowe is doing the advance work.

R. L. BRITTON, of Harris, Britton and Dean is in Louisville with Architect McElpatrick, and work will be commenced immediately upon the theatre to be built by that firm.

THE ELKS of Louisville, Ky., are making great preparation for the reunion of the Order that will be held in that city in the Spring. A banquet and a social session, to be held at the Auditorium, are among the special features.

KATHLEEN KERRIGAN, a New Albany, Ind., girl, made her professional debut on last Thursday at Macaulay's Theatre, Louisville, Ky., as Pauline in *Lady of Lyons*, supported by Walter S. Matthews, E. O. Risley and an amateur cast. She is said to be a tall, graceful girl of the Mary Anderson type and possesses a fine voice. The usual crudities of the novice were noticeable but her initial appearance was most gratifying to herself and friends.

W. FRY KOHMANN intends to produce a new version of the old temperance play, *Ten Nights in a Bar-Room*, introducing a prologue, with an old mill and a water-wheel that will be moved by real water. This feature is probably designed to strengthen the hold of the venerable piece on the noble army of teetotalers.

THE first and second acts of *Von Vonson* have been rewritten and joined together, so that the piece is now played in three acts. It has been booked for return dates in Buffalo, Rochester and Syracuse. The log jam effect, designed by Sherwood, Young, and Teal, is said to have made a hit. Next season *Von Vonson* will be played from Maine to California.

THE Fidelity Club entertained their friends the other night with Jerome K. Jerome's *Barbara*, in which Marguerite St. John repeated her performance of the heroine, assisted by George M. Wood, Cyril Scott, and Grace Filkins.

BUSINESS is reported to be very large with Charles T. Ellis on the road. Return dates are being asked for almost everywhere.

THE Australian rights to *The Merry Monarch* have been sold by Manager A. H. Canby to J. C. Williamson, and the opera is to be presented at the Gaiety Theatre, London, after the run of *Joan of Arc*, with Fred Leslie and Nellie Farren in the cast.

LUTHER IRVING FRANKLIN, of P. F. Baker's company, is making a hit this season with her latest songs, "Baby McKee" and "Mamma, Buy Me That." The little one is five years old.

A. F. ARTHUR has secured *Only a Woman's Heart* for next season from C. R. Gardiner. Mr. Arthur says that he will engage a strong company and book the attraction only in first-class houses.

THE proprietor of the St. Nicholas Hotel at Hamilton, Ont., Mr. T. Gooding, gave a supper to Ida Van Cortlandt, her company and members of the press on Jan. 8.

ANNE O'KEEFE has decided to invest some of her earnings in Duluth, Minn., property. Among the professionals who have invested in real estate in that booming city are Odette Tyler, Arthur E. Miller and the Chevalier Secord. Duluth folk claim that the place is growing faster than any other in the country. In three years, it is estimated, the population will be more than 100,000.

AURELIA GALLATIN seems to be making a pecuniary as well as an artistic success of her Southern tour. Her Juliet has been praised highly by the press. Miss Gallatin acknowledges that she owes much of her present success as a Shakespearean actress to the coaching of Alfred Ayres, from whom she received fifty lessons before starting out. Her backer expresses himself as more than satisfied with the result of the enterprise.

H. W. BECKER of the Palace Theatre at Girardville, Pa., sends word that the partnership of Ogden, Becker and Sullivan in the management of Struck Gas was dissolved on Jan. 10. Ogden and Sullivan will continue to conduct the company.

HORACE LEWIS will replace Matt B. Snyder as *Old Tomasso* in Mr. Barnes of New York. Mr. Snyder will withdraw on Feb. 2 to take the management of a theatre in Philadelphia.

L. E. WEEKS, manager of Aronson's Comic Opera company, has copyrighted the farce-comedy he recently purchased from Edgar Smith under the title of *The Winner*.

SOME enterprising men are behind the new theatre opened this season in Girardville, Pa. *The Footlight* is the name of their house bill, and its contents are lively and readable.

MR. WILKINSON's Widow is the title William Gillette has decided upon for his new comedy.

EUGENE A. McDERMOTT's stock company closed a successful season in Winnipeg on Jan. 11. The company will go direct to Kingston, Jamaica, to fill a three months' engagement.

FRANK KARRINGTON has resigned from the Bottom of the Sea company.

A NUMBER of changes have been recently made in the Bottom of the Sea company.

OSKEY HALL was appointed a commissioner by Judge Bartlett last week to examine Samuel French, of London, in a suit brought against him by Edith Von Remel. The matter concerns the settlement of an estate.

CONTRACTS have been signed by which Jefferson and Florence will appear at the Garden Theatre next October for three weeks.

It is said that Herrmann will accept an offer from Augustus Harris, the London manager, to play a three-months' engagement at the Avenue Theatre in the Spring.

THE *Three Graces* is the title of the composite play which Charles Frohman is having written for him by Messrs. Greene, Rosenfeld and Thomas.

MARK MURPHY has grown tired of being a member of a traveling company, after his many years' experience as a star, and the result is that he is going out again with his name the largest on the three-sheets. Arrangements were perfected last week by which he will commence a starting tour on March 17, under the management of "Jack" Levy in a new comedy, entitled *McDowd's Neighbors*. Frank C. Thayer has been engaged as advance agent.

HELEN TRACY, who joined Robert Downing's company at Richmond, Va., has made an impression by her clever work in that organization.

GEORGE W. NEVILLE has been engaged for the comedy part in *Noah's Ark* at Niblo's on Feb. 10.

GEORGE H. NICOLAI, of Miller and Nicolai, managers of the Standard Theatre, Milwaukee, is now ahead of A Barrel of Money company. He retains his Milwaukee interests, however. The company began its Southern tour at Memphis, Tenn., on Monday. After four weeks in Texas it will go almost direct to San Francisco, reaching there early in March.

At the Liederkranz last Saturday May Beesley, a soprano who made quite a success in Dresden last year, made her debut in this city.

A NEWARK contractor named E. C. Horn brought suit against H. R. Jacobs last week for \$8,000, a sum he claims to be due on the building of that house. Mr. Jacobs states that Horn's work was not performed according to the specifications of the contract, and for that reason he declined to pay.

ON Wednesday last the directors of the Metropolitan Opera House, after a long discussion, came to the conclusion that the present should be the last season of German opera there, and that next season only Italian and French works should receive representation. A company of Italian opera singers will probably be brought to the Opera House next winter under Henry E. Abbey's management, negotiations to that end having been in progress since last Autumn. Mr. Abbey would have brought the organization to this country whether he arranged for their appearance at the Metropolitan or not. He has already secured Marie Van Zandt, Mme. Thelma and Jean and Edouard de Reszke, while it is probable that Mme. Falbie, Mme. Scialchi or Giulia Ravagli will also be engaged.

SERIES CORNE, a well-known English composer of pantomime music, has been engaged to conduct the orchestra at the coming Jamaica Exposition. At the close of the Exposition Mr. Corne will return to Europe, to New York, where he will stay several weeks.

A. M. MILLER, Jr., Manager of the Temple Opera House, Duluth, Minn., who has been seriously ill for several weeks past with typhoid fever, attended the matinee of *Castles in the Air* on the 14th inst. and received a warm greeting from old friends who were pleased to note his recovery.

THE new Lyceum at Duluth, Minn., which will be one of the finest theatres in the country, is beginning to assume a completed appearance. The outside work is finished and the building roofed to enable work on the interior ornamentation to be vigorously prosecuted. Manager Haycock leaves shortly for New York to book attractions. It is anticipated that the grand opening will occur on May 15 when the Bostonians will appear in the initial engagement.

THE Albany Press Club, a flourishing organization, had "A Night With Shakespeare," on January 10. James A. Waldron gave the prologue. John F. Montignani probed "The Hidden Meaning of the Sonnets." Henry P. Phelps, author of "Players of a Century," read an essay on "Shakespeare in Albany." William H. Paddock gave a paper on Hamlet, and there were scenes, recitations, and songs from the Bard's plays. The Albany Press Club seems to be superior to its New York cousin in its literary tastes.

THE try engine used to heat the water for the tank in one of the Finest caused a runaway in Mystic, Conn. Manager F. J. Haysan promptly paid the damages to the owner of a wagon that was smashed.



## THE HANDGLASS.



AMHERST.—"My wife calls a spade a spade." STAYLHIRE.—"What does she call you? A rake?"

An Australian actor's name is Shine. He hasn't even begun to twinkle yet.

A "GHOST DANCE" is the latest terpsichorean novelty offered with a farce-comedy aggregation. No doubt salaries are promptly paid with that company.

"I CANNOT ACT," he cried, "my day is past, I cannot act with feeling as I should!" He bowed his head before the footlights' glare, And then a boy yelled out, "You never could!"

BONES.—"Seen much of Miss Manhattan lately?"

BONES.—"No—she's not attending the opera this winter."

Some advertising friend says that managers using the most bill-boards pay their board-bills easiest.

A BULLDOG bit a piece out of the cheek of an actress in Philadelphia recently. If he had only tackled the advance agent how he would have been left!

AT THE FRENCH BAL.—"Intense Blonche (to her escort).—And now, will you not remove your mask?" ESCORT (coloring faintly).—"I have not worn a mask to-night. This is my own face."

"MALL SOUVERAINES" are what they call female impersonators in the West.

An Australian play-bill announces among its attractions "Walt Whitman's Whimsical Wheezes," and a San Francisco paper wants to know when the "good gray poet" went into the business.

WHEN the play is over and the lights are down And the music sudden stops, The curtain falls with a deep, dull thud, But the bad, bold actor never drops!

BILL NVE says he feels his position keenly since he has been accused of writing a play.

HERE is a unique "mash note" received by James T. Powers when he was with Willie Edouin years ago. It was written by a gallery boy, who had sent him flowers for a week previously.

DEAR Mr. Powers.—Jimmy: I'm ded struck on yer. It was me that sent you the flowers. I am inder front, and you can know me by me feet being on the gallery rail and no coat on. I w rks fur a faterer, and has the flowers that's left on the tables. They don't cost nothin'. When yer comes back again I'm going to get yer to show me how to fall on me neck. Respected yours, TOM WHALES.

A CONTEMPORARY remarks "Aunt Jack is laid away, but Aunt Bridget is still alive and active." Once more is Ireland vindicated!

A CALIFORNIA paper says that Pauline Hall's weight is increasing, despite all her efforts, and that "the tension on some of her stage costumes has reached an alarming point." This must lend a fascinating interest to her performance.

EDITH GOODISON, a London limb-show actress, has just come into a fortune of £10,000 a year, and kicks no more at fate.

THE latest wrinkle with the really swagger actress is to be photographed with her head burrowed in the bosom of some female companion. It's so unreal!

A CHICAGO journal states that Margaret Mather's impersonation of Joan of Arc is "far more attractive than her iron-clad legs." This is praise indeed.

SAMBO.—"When is an actor not an actor?" BONES.—"Nine times out of ten."

WAYOFF.—"Is Winglets a good actor?"

LONDONER.—"I should say so. He's been out of an engagement all this season, but he walks Broadway every afternoon in a tiger-skin coat and plaid trousers. The result is that a manager has heard of him and en-

gaged him for the part of Bluff King Hal for a next Christmas pantomime."

An exchange tells of a Chicago actress who has six corns on each foot, beside the regulation bunion, and cruelly wonders how she gets around the corner without knocking down a lamppost.

THE malignant theatrical disease which has attacked so many professionals of late, is known to the medical fraternity as "Enlarged Caput."

THE Swedish play is advertised "Von Vonson is coming to town. See it. It will drive away that tired feeling."

A COMPLEMENTARY notice of Amelia Glover says "She is a hard-working artiste, and stands, or rather kicks on her own merits."

A MODERN philosopher remarks "It has been said that where you find a billboard and a goat, there you will find contentment; but a soubrette, a pretzel, a pickle and a glass of beer knocks that adage out in one round."

THE only Ibsen has given another play to the world with the striking title of Hedda Gabler. It sounds as though it might be something in the spectacular line.

BONES.—"Has Winglets left the stage?" BONES.—"Well, not exactly. He's been doing a tour of one-night stands, and he says if there's any money in this fasting craze that he might as well get some of it."

## SELDEN RENOUNCES SHELBY.

Edgar Selden, who has been starring in Will o' the Wisp, under Dan'l Shelby's management, takes exception to certain statements Mr. Shelby has made in print regarding his future plans.

Mr. Selden called at THE MIRROR office on Monday and made the following statements:

"My attention has been directed to statements made by Mr. Shelby in various papers, wherein he is quoted as saying that he will shortly resume my tour and that I am to play under his management for the next five years.

"As this empty declaration is calculated to mislead managers, the profession and public generally, I wish to state positively and emphatically, that Mr. Dan'l Shelby has no claim upon my services whatsoever; that our business relations are at an end, and that I am at liberty to engage with anyone whom I may see fit."

## THE PLOT THICKENS.

Last Friday week in Newark, N. J., Mrs. Leslie-Carter's effects, scenery, and box-office receipts were attached by Arthur Dacre. The attachment was not successful. David Belasco came forward and claimed the scenery, showing a bill of sale, and the manager of Miner's Theatre put in a claim on the receipts for \$275, money advanced.

Mr. Dacre's claim was for \$3,000, and he now holds Mr. Belasco responsible, also, as Mrs. Carter's business partner. Within an hour the old writ of attachment was off, and a new one was on, with the name of Belasco inserted as co-defendant.

It was alleged that on Dec. 22, 1890, before any contracts were signed, Mr. Belasco paid Mrs. Carter \$20,000, in return for which she made over to him everything she had in the world—the play of The Ugly Duckling (then not written) the scenery (then not painted), her clothing, and even her jewels.

Notwithstanding this condition of affairs, Mr. Dacre says that E. D. Price went to England and engaged him and others for and in the name of Mrs. Carter.

Mervyn Dallas will also challenge Mr. Belasco's claim.

## 3 ACTORS TO 1 MANAGER.

J. Howard (no relation to our own Joseph, Jr.) of the Warren, Pa., Herald, sends THE MIRROR an account of the disbanding of the May Henderson company, which gloomy event occurred at North Clarendon, Pa., on the 17th instant.

"Manager R. A. Johnson," writes Mr. Howard, "treated the members of the company in the meanest possible manner. He owed seven weeks' salary and left the members without a cent, although he had more than \$400 in his possession.

"Three of the male members of the troupe gave Mr. Johnson a severe beating. He would probably have been killed had it not been for the timely interference of Miss Henderson and the landlord of the hotel where they were stopping.

"Mr. Johnson has done this sort of thing before. He is a play pirate. This season he has been playing Ranch Ten and A Mountain Pink.

"The company had the sympathy of the inhabitants of Clarendon. It was well for Mr. Johnson that he skipped when he did, for the miners were considering the expediency

of hanging him up until he consented to settle.

## ABOUT THE AGENTS' UNION.

The recent agreement of the dramatic agents in regard to actors who fail to pay commissions has excited considerable interest in the profession.

J. I. Spies, of the Actors' Fund Dramatic Bureau, was seen at his office.

"I think," he said, "that there can be no question whatever as to the benefit this agreement will be to agents, provided they stick together, as I believe they will. I can hardly tell you how the profession as a body is looking at the movement. The actors who are in the habit of paying their debts can have no possible objection to the new arrangement. It is only those we have found will promise anything until they get what they want and then forget all their promises, that will suffer."

A further conversation with Mr. Spies revealed the fact that there are several other points to be considered by the agents. For instance, it is yet to be decided whether actors and actresses now in arrears for commissions are to be included in the monthly black lists, or whether they are to be put under the ban by the agent they owe without the other agents being notified of their delinquency.

"We have still a good deal to decide," said Mr. Spies, "and I look upon the movement as only in its infancy. For instance, questions often come up as to whether an agent has really secured a position for an artist. I knew of one actor who called on me a long time ago. I told him that I believed I had an engagement for him with a farce-comedy company. He left me, walked down stairs, waited at the front door till the managers of the organization came to call on me, and signed there in the street. I claimed that I secured that actor his engagement; he asserts that I did not. When we get out of our swaddling clothes, as a body of business men working together for our own interests to a certain extent, and not as mere tools for dishonest actors to play with, it is quite likely that some system of arbitration will be decided upon.

"For instance, one good plan would be to have each agency send its cases for arbitration to another agency. If an actor has a dispute with me over commissions, let Simmonds and Brown decide it. If they have one let Milliken and Cortiss, Gustave Frohman or others give a decision. It might even be advisable to have one or more actors on such a board of arbitration.

"This question of actors not paying agents for the engagements secured them is one that will stand any amount of investigation. You would be surprised if I were to name the actors who owe me money for commissions."

Mr. Spies gave particulars about certain well-known histrions, and it is no exaggeration to say that THE MIRROR reporter was much astonished.

"Not only do these actors owe me the money," continued the agent, "but they owe it to the Actors' Fund, their own charity. Surely that is no pleasant reflection for the profession in general! For myself, and you may print it without any objection on my part, I am able and I do manage to make those suffer, who do not pay their debts. For instance, there are a half-a-dozen actors who positively will not pay what they owe. One of these illustrious six, a young comedian, has owed me \$600 for eight years. It has cost him \$600 already for I have kept him out of that money in engagements, and it will cost him \$600 more. What is greatly to the point, too, is that he knows it. I never send for him unless it is a case of necessity. The general claim of actors or actresses after they are 'fixed' is their debts, or clothing, or the support of some member of their family. But why should not those who put them in a position to meet these obligations be first thought of?"

Mrs. Fernandez was seen by a MIRROR reporter, and she declared that, as far as she knew, nothing but good had come of the stand of cooperation taken.

"My only fear," said Mrs. Fernandez, "is that some of the agents who have signed will not live up to their promises, but will do business with whoever they can get. I have grave doubts as to the earnestness of purpose of two of the signers. And, really, it will only be these people whom this measure will protect in any practical way, for the better class of agent never has allowed his or their business to be carried on on other than business methods."

"Have you had any complaints from actors?"

"No, they can see readily that the new measure will protect them and keep the respectable class of actors out of the profession."

MANAGER HARGREAVES, of Chester, Pa., reports the advance sale for Marie Hubert Frohman in her play of The Witch as over \$500. This is the first return engagement of the piece.

## PROFESSIONAL DOINGS.

MY JACK is playing to fine receipts. Walter Sanford writes that the opening house in St. Louis last week was the largest of the season. "The Christmas MIRROR was a beauty," he adds. "It deserved all the praises showered upon it."

EMMA BELL has just brought a \$50,000 libel suit against the Buffalo Courier for a severe criticism of her appearance as Iza in The Clemenceau Case.

GUSTAVE KAHN has engaged the following people for M. B. Curtis' Sam'l of Posen company: William Harecourt, William Mack, G. W. Pike, Sheppard Barnes, Walter Feeder, Marcus Moriarty, Marian Lester and Miss Lindan. Mrs. Curtis, (Albino de Mer) is to play her original part of Celeste and Josie Wilmore, also of the original cast, has been engaged for Rebecca.

THE HUBB ROLLER, the spectacular farce-comedy which Gilmore and Comstock are to put on the road next season will be another composite production. A few of the authors who are at work on it are Gus Thomas, Clay M. Greene, Max Freeman and John McNally, to say nothing of E. G. Gilmore, Alexander Comstock and Barney Fagan, all of whom will inject "ideas" into the production.

THE Beefsteak Club, a political organization of this city, visited Harrigan's Theatre in a body last night, and on Saturday next a large delegation from the Twenty-third Regiment of Brooklyn, will see Reilly and the 400. The Gotham Wheelmen have postponed their visit to the theatre until next month.

BROOKLYN theatre managers complain of being swindled lately by means of bogus tickets and forgeries of billboard cards of admission. Detectives are now looking up the culprits.

SALVIA GERKEN and Isabelle Urquhart announce their intention to "do" Europe together shortly, all by their lone selves. They will leave in February and return in June, when Miss Urquhart will begin an engagement in Chicago.

C. B. CLINE writes that Bluebeard, Jr. has tested the capacity of nearly every theatre where the attraction has been booked this season. The company is at present filling a two weeks' engagement in Philadelphia.

It is announced that Daniel Frohman will present his company in an old comedy after the run of Nerves, deferring the production of other new plays until next season. Mr. Frohman intends to revive one of the old comedies each year.

EDITH ELLISER is to revive Hazel Kirke at the People's next Monday night. It will be recalled that Miss Elliser was the original Hazel in the Madison Square production. C. W. Coudock will reappear on this occasion as Dunstan Kirke, and Frank Weston will also be in the cast.

A. M. PALMER announces that Sidney Woollett will give his annual course of poetic recitals at the Madison Square Theatre on Monday afternoons, at 3.30, as follows: Feb. 9, "Lays of Ancient Rome," etc.; Feb. 10, miscellaneous poems; Feb. 23, "Aylmer's Field," etc.; March 2, "Enoch Arden," March 9, "Guinevere," etc.; March 16, "The Passing of Arthur," and other poems.

THE OLD, OLD STORY, by Walter Bellows and B. F. Roeder, is to have a special matinee production at the Lyceum during the month of March.

NEIL BURGESS will give a matinee performance of The County Fair at the Union Square Theatre, on Friday, Feb. 13, for the benefit of the Messiah Home.

BARNUM'S CIRCUS will begin its season at the Madison Square Garden on March 22, staying four weeks. For this period a rental of \$30,000 will be paid, or about \$1,000 a day.

THE last two weeks of Babes in the Wood is announced.

THE killing of a horse by a live electric wire outside of Miner's Newark Theatre, while Stuart Robson's company was playing there last Saturday afternoon, almost caused a panic among the audience. Quiet was soon restored, however, and the people left the theatre in good order.

H. L. REID, the scenic artist, has just completed an elaborate set for the Cleopatra production of the MacLean-Prescott company, and is now at work, at the People's Theatre, on the scenery for Taylor and Williams' new play, A Mile a Minute.

MANAGER MANN writes that the Southern tour of Evans and Hoey has proved remarkably successful.

L. J. CARTER, manager of The Fast Mail, writes that he has perfected a new method of running his fast train across the stage, by which he obtains a wonderful speed and a smooth, even motion. The device is to be patented.

THE EDWIN FOREST LODGE of the Actors' Order of Friendship has taken up the case of Horace Lewis against Dan'l Sully, for non-payment of salary and railroad fare from Cincinnati to New York. The case has been placed in the hands of Robert H. Griffin, the associate of Robert G. Ingersoll.



others. A little six line ballad, "Helas!" by E. V.

[illegible]



## MR. PALMER'S NEW PLAYS.

A MIRROR reporter had a chat with A. M. Palmer on Monday afternoon regarding his plans for the rest of the season.

"The next play that I shall produce will be *Sunlight and Shadow*," said Mr. Palmer. "It will be done at the Madison Square Theatre on Feb. 3. The play, which was written by F. C. Carton, is in three acts, and was produced some time ago in England with considerable success."

"Can you tell *The Mirror* anything about the plot?"

"I don't think, as a rule, that it helps a production to have the story told beforehand; but as this particular play has already been played in England, and as its story is a peculiarly strong and interesting one you are at liberty to publish it. A physician is living with his two daughters—one a pretty, frivolous girl, the other, who is the elder, a lovely, serious-minded woman. Living with the physician and his family is a cripple—the choir-master of the Cathedral close by. This man who has lived with the family since his boyhood is loved as a brother by the two girls. The cripple, however, has more than a platonic affection for the elder sister, although he never lets her know it."

"Just before the action of the play is supposed to begin a man named Denzil makes his appearance. He is an old friend of the doctor's and has returned to London after a long absence abroad. Denzil falls in love with the elder girl and then, in a scene with her father, reveals the fact that, while abroad, he had contracted a marriage of which he is now ashamed. Soon afterwards the wife—an evil woman—comes on the scene, and is detected committing some petty thefts. The whole household come to know that she is Denzil's wife. The elder sister, almost heart-broken, abandons all hope and tries to kill her love. She has a scene with the cripple, to whom she confides her sorrows, and he, for the first time, tells her the story of his long devotion. Meantime, to spare his idol the grief of continually having the woman before her eyes the cripple has had Denzil's wife placed in an asylum. Knowing that Denzil is hopelessly lost to her the elder sister accepts the cripple's love and promises to be his wife. They are about to be married when the cripple receives word from the asylum that Denzil's wife is dead. Then ensues a struggle within himself. If he conceals the news till he is married his idol will be his; if he tells her what has happened her heart will turn to Denzil. Finally, he finds he loves her too much to deceive her, and placing the telegram in her hands asks her to forget him and to be happy with Denzil, which she eventually is."

"Of course," added Mr. Palmer, "you get little idea from this rough outline of the intense interest of the play. There is a subsidiary comedy love interest that is capital. The play is well written, the interest well sustained, and it should prove as successful as any I have produced. In the cast will be Messrs. Robinson, Barrymore, Bell, Holland, Tyler, and Mesdames Harrison, Miller, and Eustice."

"How long do you expect to run the piece?"

"I shall probably replace it by another play about March 3. And in future frequent change of bill will be my policy. Unless the public absolutely demand it and show they want it by crowding the theatre every night I shall not, in future, stage a play with a view to a long run. The days for long runs are over. The class of people that makes up a Madison Square Theatre audience is limited as regards number, and it is impossible to expect the same amount of patronage that the *Hole-in-the-Wall* drama enjoys. The people that derive pleasure from *A Pair of Spectacles* do not enjoy the *Hole-in-the-Wall*, but unfortunately people of good taste do not constitute the majority of the population of New York city. I intend putting *Sunlight and Shadow* on for a month and then other new plays will follow in rapid succession until the end of the season."

"What are these plays?"

"The first, after *Sunlight and Shadow*, will be a new four-act play by Augustus Thomas. It is a purely American play and is at present unnamed."

"By-the-by, Mr. Palmer, what is your candid opinion on the subject of American plays? Do you not think that the taste of the theatregoer is veering round in the direction of home-made plays in preference to those of British or foreign importation?"

"That is a widely discussed question, but as far as I am concerned I do not think that the American public—at least the New York public—care any less than formerly for English plays. No one cares whether a play is English, French or American as long as it amuses."

"Amuses rather than interests?"

"Yes, when I said amuse I meant to give that word precedence over interest. I no longer have faith in a play that merely interests the theatregoer. A man tumbling over a chair delights him, a study of human nature, artistically treated, finds him indifferent. That is the average theatregoer. Mind,

I say the average theatregoer, and, as I said before, the number of theatregoers above the average is limited."

"And after Mr. Thomas' play?"

"Then will follow *The Pharisee*, the late success at the London Shaftesbury. You had the story in *The Mirror* some weeks ago. After *The Pharisee* I shall produce a play by Joseph Hatton and James Abery. It is in four acts, and has not yet been given a title."

"About Charles Harris—the latest acquisition to the Madison Square company—will he appear in any of their plays?"

"Yes, he will be seen in Mr. Thomas' play, and possibly in one or two others."

"What are your plans regarding Mr. Wilard?"

"He will continue playing *Judah* one or two weeks longer, after which he will be seen in a play by Joseph Hatton. Following that he will appear in *The Village Priest*, *Wealth*, and *The Pillars of Society*.

"I may add that when *Sunlight and Shadow* is done it will be preceded by a curtain-raiser by Mr. Thomas, entitled *Social Fiction*."

## MR. WALCOT SERIOUSLY ILL.

Charles M. Walcot, Jr., who was to have played quite an important part in the Lyceum production of *Nerves*, has been compelled to relinquish the role, owing to a surgical operation he recently underwent.

The original trouble was a pelvic abscess, and Mr. Walcot is at present suffering considerable pain from inflammation caused by an unexpected relapse. He is a very sick man. It is hoped, however, that with proper care he will recover.

Mr. Walcot belongs to a famous theatrical family. Charles M. Walcot, Sr., was born in England and came to this country in 1830. He became a great favorite, especially in eccentric comedy parts. His death occurred in 1868. His son, the present Charles M. Walcot, was born in Boston, Mass., on July 1, 1840, and was graduated at St. John's College, Fordham, N. Y., in 1858, and made his debut the same year at Charleston, S. C., as the servant in the *Lady of Lyons*.

He continued to appear there throughout the season, principally in first old man parts. The following season he played at the National Theatre, Cincinnati, and subsequently at Richmond, Va.

During the season of 1861-62 Mr. Walcot appeared in character parts at the Winter Garden, and in 1862-63 was the leading man at Laura Keane's Theatre. After that he filled engagements with John T. Ford at Baltimore, and was leading man in the company of John Sleeper Clarke and Edwin Booth at the Winter Garden Theatre.

In 1866 he accepted an engagement at the Walnut Street Theatre of Philadelphia, where he became as great a favorite as Lester Wallack was in New York, his repertoire embracing a wide range of characters in drama, comedy and farce. After the breaking up of the stock system in Philadelphia, he filled engagements with traveling companies.

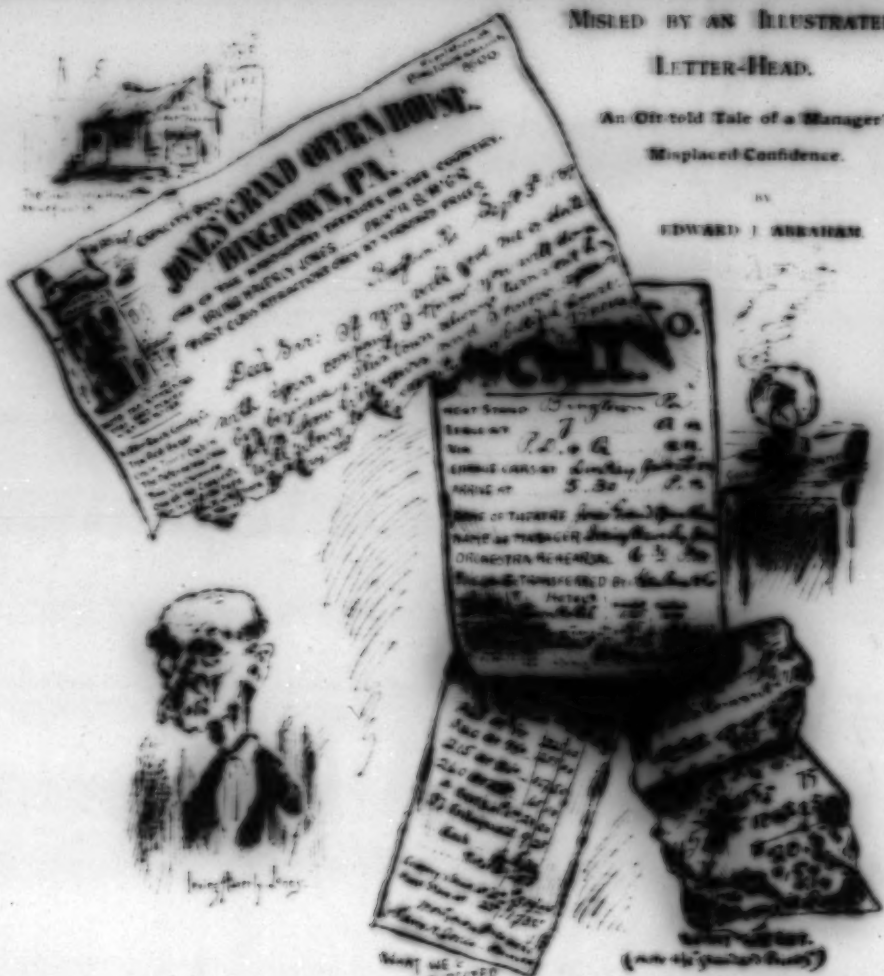
Mr. Walcot played in the Madison Square Theatre during Daniel Frohman's regime, and was secured by A. M. Palmer to play Phipps in *The Banker's Daughter*. He also assumed the roles of Sir Peter Teazle, Sir Harcourt Courtley and other leading parts in Rose Coghlan's company.

## MISSED BY AN ILLUSTRATED

## LETTER-HEAD.

An Old-told Tale of a Manager's  
Misplaced Confidence.

BY  
EDWARD J. ABRAHAM



For the past four years Mr. and Mrs. Walcot have been members of Daniel Frohman's stock company at the Lyceum Theatre. Mrs. Walcot's maiden name was Isabella Nickerson and she was married to Mr. Walcot in 1863.

## OUR LEVEL.

Daniel Frohman, in conversation with a MIRROR representative, said he had received an interesting communication from C. Haddon Chambers, with reference to the following paragraph which appeared recently in the *London Daily Telegraph*:

"Mr. C. Haddon Chambers has accepted a commission from Mr. Daniel Frohman to write two new plays in the course of the present year. It has been suggested in certain quarters that the author of *Captain Swift* is not doing himself justice in this undertaking to 'write down to the level of American audiences.' Mr. Haddon Chambers, however, even assuming that this intellectual inferiority may be fairly imputed to transatlantic playwrights, intends to design his future dramas for the English stage, in spite of the fact that they may find their way to America in the first instance. Indeed, one of the plays which he is mapping out for Mr. Frohman is being written with a view to its production in London by Mr. Beerboom Tree. The manager of the Haymarket is very anxious to test once again the powers of the young author whom he was instrumental in raising into a prominent position."

"Now listen to what Mr. Chambers has to say about that paragraph, and I think you will say that he certainly knows what he is talking about," said Mr. Frohman, as he read the letter in question, which ran as follows:

LONDON, Jan. 4, 1891.

My Dear Frohman:—In a small journal here a writer commenting on the fact of my having accepted a commission from you to write a new play, solemnly warns me against 'writing down to the level of American audiences.' This gentleman in his knowledge of America reminds me of the English lady who, when going by train from New York to Boston, sat up in her section all night looking through the window in the delightful dread that the train might at any moment be attacked by Indians. I think I am more inclined to excuse the lady than the journalist—she was at any rate romantic."

You would not be likely to see the paragraph in question, but, as it has been commented upon in our *Daily Telegraph*, I need hardly assure you that my effort to 'write down to the level of American audiences' is not intended."

During my late experience in your theatres, I found American audiences to be at once the most alert, appreciative, critical and sympathetic of any to whom my plays have hitherto been presented. Yours sincerely, C. HADDON CHAMBERS.

"The idea of Mr. Chambers writing down to the level of American audiences is most ludicrous," continued Mr. Frohman, "considering that *The Master of Woodbarrow* and *The Idler* were both produced here before they were presented in England, where both pieces proved successful, and considering that the best English plays are in great demand by American managers."

## BENEFIT BLOSSOMS.

Sadie Martinot was unable to attend the Actors' Fund benefit at the Garden Theatre and assist in selling *boutonnieres*. Her absence from the flower-stand in the lobby disappointed many.

There came a messenger to the theatre early in the afternoon bearing a note addressed to Miss Martinot, which merely said: "Will Miss Martinot kindly give the bearer a few flowers for sweet charity's sake?"

The communication was not signed, but it contained a crisp fifty-dollar gold certificate.

The donor failed to get the desired flowers, owing to Miss Martinot's absence, but the Fund has received the gift, via *The Mirror*, in whose care the actress forwarded it.

Barre, Vt., again. Thanks to Mr. Walker for advertising us, but remember we are *resident* local managers of *Barre Opera House*. Respectfully, H. L. AVERILL.

## REFLECTIONS.

SURTEES COONE, a well-known English composer of pantomime music, has been engaged to conduct the orchestra at the coming Jamaica Exposition. At the close of the Exposition Mr. Coone will return to Europe, via New York, where he will stay several weeks.

EMMA ANDRETT left directions that all the contents of her stage and private wardrobe should be burned after her death. The garments were accordingly consigned to the flames at Salt Lake City on the day she died.

It was reported the other day that Frank Mayo, Louis Aldrich and McKee Rankin were considering the scheme of combining their interests and playing together in *Davy Crockett*, *My Partner* and *The Cannock*.

ZOE GAYTON, the San Francisco professional who is handing her name down to posterity through the medium of Shanks' mare, reached Illinois last week. The champion tie-walker called in at Chicago for a new pair of shoes (misses' size), and then headed for New York. Miss Gayton expects to complete her constitutional a couple of months hence.

FRANK McNISH, of Wilson's Minstrels, was sued for \$300 at Poughkeepsie, N. Y., on last Thursday by a member of his former minstrel company.

MRS. HENRY E. DINEY has joined the Old Jed Prouty company.

PROCTOR'S THEATRE, Brooklyn, has been sold to Jason E. Robbins, the showman, who will assume immediate control and restore the scale of popular prices.

The Floy Crowell company will not close season, as originally intended. Miss Crowell's part, until she recovers from her illness, will be played by an understudy.

W. J. BENDER is busy looking Little Goldie for next season, beginning Aug. 10.

R. L. HOKE, the able dramatic critic of the *Nashville Banner*, objects to *Shenandoah*, "first, because it is too early for the horrors of war to be made the incidents of art; second, because the chief character [Gertrude, the Southern heroine] is falsely constructed, whether as an individual or a type."

A. G. ST. LOUIS. Watch for an opportunity to make a start, and grasp it when it comes. No special advice can be given on that subject.

JANUARY 30 will be a big night for Carmenita and for those that take in the *Carmenita Ball* at the Madison Square Garden. The boxes have all been sold, including 150 temporary boxes built for the occasion. The Spanish *dansers* will make her entrée in a chariot, attended by 300 Spanish girls with castanets and our old friends, the Spanish Student.

The benefit for the widow of Charley White will be given at Harrigan's Theatre to-morrow (Thursday) afternoon. Among the features of the bill will be Mr. Harrigan's company in a scene from *Reilly and the \$30*, Harry Kernell, the Russells, Maggie Cline, Edwin French and other favorite performers.

RICHARD MANSFIELD still hopes to have a theatre in this city next season.

The revival of *Joshua Whitcomb* at the Academy will be of short duration. The *Old Homestead* will be restored next week. Uncle Josh, amid his pristine surroundings, has not attracted the public.

NELL BURGESS will put in eight months with The County Fair next season at the Park Theatre, Boston.

The Good Old Times company, it is said, will close its season during the coming fortnight.

NELTA GUDON, of the *Shenandoah* company, is ill at Minneapolis.

BERNARDI will sail from France for New York next Saturday. She is to open in *La Tosca* at the Garden Theatre on Feb. 3.

DESCENDING a slide from the balcony to the stage by one of the Japs at the Eden Musée the industrious press agent of that institution makes this cheerful observation: "There is no net under him, and were he to fall he would receive severe injuries." Is this possibility intended to render the performance especially attractive to the ladies that visit the Musée, or to call the attention of the authorities to a dangerous performance that should not be permitted without a safety-net?

The employees of the Fifth Avenue Theatre, who were thrown out of situations by the fire, will have a benefit at the Standard Theatre on Feb. 1.

MR. AND MRS. KENDAL will play their return engagement at Palmer's in April. "It's an ill wind," etc.

ALPHONSE DAUBIE's new play, *L'Obstacle*, appears to have failed in Paris, because the mother of the hero tells him that he is not his father's son, for no more tenable reason than that she wishes him to disbelieve that there is the taint of insanity in his blood.

RICHARD MANSFIELD will have three new plays next season, *Don Juan*, *The Man Without a Shadow*, by Mrs. John Elliott (Maud Howe), and *Charles II.*, by Margaret Merrington and Miss Purdy.



## IN OTHER CITIES.

## CINCINNATI.

George Thayer's Minstrels attracted a very profitable attendance to the Grand 11-12, and furnished an interesting entertainment throughout. The remainder of the week 12-17 was devoted to the Cleburn Case with a very realistic piece of stage business. The Little Tivoli announced for week 18-24, followed 25-31 by J. K. Emmet.

The fact that the Little Tivoli still retains its popularity was clearly and satisfactorily demonstrated last week ending 17 at Hunk's. The cast, with few exceptions, was identical with that of last season, and Harry Lacy's portrayal of Jack Manley was just as vigorous as ever and Weezy Vivian was clever as Cad. The play was excellently staged, the setting of the engine-house scene being a very realistic piece of stage business. Jefferson and Taylor's Hands Across the Sea co. 18-24.

The Pike after remaining closed during the entire week of 12-17, will reopen 18 with Margaret Mather in Joan of Arc as the attraction for week ending 19. A large advance sale is reported at this date. Mattie Harvey in Jessie Dore week of 25-31 followed Feb. 2 by Ray Maskell in The Little Countess. Manager Ballenberg of the Pike, who departed for New York 21 to arrange additional bookings is thoroughly satisfied with the success that has thus far attended his efforts.

Oliver Brown scored a hit in The Plunger at Haylin's during week ending 17 and his support at the hands of his estimable wife as Widow Oliver and Fred Warren as Bill Spike, was highly satisfactory. D. K. Higgins, the author of the play, assumed the role of Simon in good style. The elevated railway station scene was effectively presented. The Two Old Cronies comb, during week of 18-24, followed 25-31 by McCarthy's Minstrels.

The presentation of Daniel Boone, with real Indians, at Harris' during week ending 17 was productive of more or less excitement on the part of the gallery and, and poor Lo apparently found with but little sympathy with the audience. W. A. Langman in the title role and Charles K. French in a comedy role divided the honors of the engagement. The week of 18-24 will be devoted to Peck's Bad Boy. Joseph Downing and Sadie Hanson 25-31.

At the People's Little Clav Burlesque co. favored the admirers of vaudeville with a first-class entertainment during week ending 17. The leading features of the programme were Leopold and Lumiere musical act, Ward and Vokes sketch, and the Miranda Emma and Lotties in the aerial act. The Croire Burlesque co. week of 18-24.

Russell's Comedians in Miss McGinty jumped from Cincinnati to San Francisco for a three-weeks' stay, returning Feb. 15 by way of Chicago, where the co. begins an engagement Feb. 7.

Manager Matthews, of The Burglar co., has engaged those two clever comedians, Charlie Reed and William Collier, for next season as joint stars in a new skit, styled Horse and Horse.

## SAN FRANCISCO.

The Juch Opera co. gave Flying Dutchman, Tanhauser and Lohengrin at the Baldwin Theatre during the week ending Jan. 23. The Juch nights were surprisingly large, and the off-nights, when Miss Janusowsky appeared in the leading roles, were light. Lotties will open at the Baldwin 27, after an absence of many months.

I and I go merrily on at the Bush Street Theatre, making money for everyone concerned, even the lawyers in the litigation now going on. Adelaide Moore will open her engagement next Monday for a week. Natural Gas follows 18.

Fauntleroy is now on an tour to which the California Theatre is accustomed. Perhaps Miss McGinty, with Charles Reed and Fay Templeton, will have matters up somewhat for the California people.

Her engagement will run another week at the Alcazar. Manager L. R. Stockwell's benefit Monday night took the form of an oration to the good actor and good friend. The Grismet-Davies co. 18.

The Wonderful Lamp burns brightly still at the Tivoli, but will be withdrawn Monday evening for The Widow O'Brien, or in other words Fun on the Bristol. James E. Kelly will play the Widow, and will no doubt repeat his former success in that part at the same house. Tillie Sallinger and Katie Marchi will care for Dora and Nora, the Widow's daughters. In Bella Thompson, Mollie Stockmeyer will have her first speaking part, and I venture to predict that Miss Mollie will make Bella shine in this performance. M. Cornell and Arthur Messmer are down for Captain and Little Cranberry. The Count is Richard Valera, Jerry Thompson, William Tibert, Richard Sparks Fred Urban, and the Detective, George Harris. Girdle-Girdle will introduce some of the new people engaged by Frank Burrill, and it also brings us Frank himself, who will resume Joseph Hault and resume the business management.

The new Powell Street Theatre is closed in order to complete the entire building. It will re-open at with the Hess Opera co.

Ada is announced as the only opera for next week, which will be the ninth of the Hess co. at the opera house, where the house continues to keep well filled at every performance.

Earle Marble, my good friend, and formerly your clever correspondent at Boston and San Francisco, is now chief editor of the *Tomahawk*, published in the metropolis of Colorado. The *Tomahawk* is at present a weekly, but Earle Marble does the kind of work that increase circulation, and transforms weeklies into dailies, therefore I anticipate a *Path Tomahawk*, bye and bye.

This is the last week here of the Alcazar stock company for the present. The theatre will be occupied entirely by visiting combinations.

The Alcazar stock company will make a tour of California, opening at Sacramento Jan. 19. The roster: Ethel Brandon, Fanny Bowman, Fanny Young, Malene Cotton, Mary Heber, Lottie Cline, William Beach, James Wilson, Leo Cooper, George Trafer, Thomas Bates, L. Scott, Master Bates, David Davies, George Flemming, J. N. Long and L. R. Stockwell. Mark Thall will go as manager.

It is said that Charles Benton will retire from the management of Adelaide Moore upon the conclusion of the Bush Street engagement.

Birdie Craven, daughter of Mrs. Nettie R. Craven, made her debut Monday evening at the Oakland Theatre, in The Volunteer. She has chosen Margaret Craven as her name. Miss Craven is earnest and clever, although her family are society leaders, and quite wealthy.

Samuel Harrison is here doing some very effective preliminary work for Miss McGinty.

Owing to Kate Wilson's illness, Miss Bishop has been engaged to play the former's part for two weeks.

Charles Hedmont almost made himself a hero on the opening Juch opera night at the Baldwin by extinguishing a large illuminated lantern which had fired some drapery.

Charles F. Wiegand continues as manager of Natural Gas. He is welcome here.

Joseph Merer says in a letter that L. R. Stockwell is the ugliest man he ever saw, but one of the most amiable.

Mamie Root is John Kreling's clever little sister. She is very pretty, and is doing some graceful sketch work at the Tivoli Opera House.

Another of THE MINOR correspondents has had her conference upon this week. It is my old friend George H. Colgrave of St. Paul, Minn., who has been presented with a valuable gift by the employees of the St. Paul *Plumber* with which journal Mr. Colgrave has been connected these many years.

## LOUISVILLE.

The successful debut of Kathleen Kerrigan at Macanley's is still a topic for comment. Her appearance in Pygmalion and Galatea was even more pleasing than in The Lady of Lyons. In addition to being a most encouraging commencement of an artist's career the two performances given netted a neat sum of money as the house was crowded upon each occasion. Miss Kerrigan has sensibly decided not to attempt to stay at once but has accepted a position in Frank Mayo's co., and will open with him in St. Louis next week.

In Dave Crockett and Noddy Frank Mayo pleased large audiences at Macanley's 12-14. He has a good co. in support. Spencer's Little Tivoli will finish the week.

The Masonic will be dark until 1, when Margaret

Mather, under the management of Fred Stinson, will commence a three-nights engagement in Joan of Arc. My lack next.

The Wilbur Opera co. is filling a successful return date at Harris', offering Olivette, Billie Taylor and The Mikado. Alf Wheelan has replaced W. H. Kohlme, and is now managing the stage and doing principal comed- parts. The engagement of the Wilbur co. is for two weeks.

Minnie Burroughs' Persian Beauties are doing well at the New Buck, offering a fair variety bill, which closes with a burlesque introducing the company in some very gorgeous costumes.

The German Comedy co. gave one performance at the Masonic 12.

Will Mandeville, Louisville's promising young comedian, is now doing General Knickerbocker in The Little Tivoli. He will receive a warm welcome here.

Professor Fleisher, who as leader of orchestra at Harris', gave the patrons of that house excellent music, is no longer connected with that theatre.

Managers Quilp and Camp, of the Auditorium, have secured a date for the production of The Son of the French Opera co., now playing in New Orleans.

The new Harris Theatre is to be called the Bijou. It will be opened by Bobby Taylor in An Irish Arab.

The Tempest Opera co., with Henri Laurent, Edward Deekman, Nadine Prevost and others of the old Ideals are playing the towns of southern Indiana and doing well.

## DETROIT.

At the Lyceum week of 18-24 Harry Lacy in The Still Alarm did a splendid week's business and gave entire satisfaction. This popular play is too well known to need any further comment. William Redmond in Cuchillo, supported by Mrs. Thomas Barry and an excellent co., including Reddick, Lieb, Charles E. Bunnell and others. Cuchillo is billed a society drama, and furnishes the star William Redmond a splendid medium to exercise his talents, which are of the emotional order. In the title role he plays a triple part, and proves himself an actor of considerable ability. The title of the play is almost enough to "queer" it, and one would think a more desirable one could be selected, one more descriptive and better suited for the purpose.

The scenery is of a high grade and the stage setting worthy of praise. E. H. Southern in his new play The Master, Woodharrow 18-24. Southern's engagement here will undoubtedly be a letter one, as no actor who visits us is more popular than he, and there is a great general desire to see him in this new part, which is understood to be so different from anything he has yet attempted. Bobby Taylor in An Irish Arab 18-24.

The W. T. Carleton Opera co. at the Detroit Opera House 25-31, in addition to their usual repertoire, produced here for the first time, Claude Duval, which was presented four times, with moderate success. The co. has a good comedian in C. A. Kugel, and a fine baritone in J. K. Murray. Some of the choruses in Claude Duval are good, and the general action lively, but there was something in the performance which would prevent it from being a complete success. It might have been lack of rehearsal, but it seemed to me to be lack of merit in the opera itself. The next attractions at the house are Symphony Concert 12, Sol Smith Russell in Kidder's new comedy, A Poor Relation, 12-17, Jim the Penman 18-24, and WHITNEY GRAY-OPERA HOUSE: Held by the Enemy to splendid business week of 18-24. The Olson, with R. L. Scott in the title role, week of 18-24. The play itself is something new in the comedy line, being the adventures of a Swedish emigrant in this country. The opening night was a rouser, and Mr. Scott impersonated the Swede to the great satisfaction of the audience. The rest of the co. were satisfactory, and the play made a hit. Master and Man week of 18-24.

Mrs. Margaret Clark, who has no superior in mid-air performance at the Lyceum, is doing a week's engagement at Wonderland. Miss Clark was born here, and always lived here until she started out on a long tour with Barnum. She created a furore at the Paris Hippodrome. This is her first appearance since that time.

It is stated that Sol Smith Russell is the only star who does not employ an advance agent, and so occupies a rather unique position.

Marion Manola writes friends in this city that she will assume the leading role in the Rose and King, the new opera to be brought out at the Prince of Wales Theatre, London.

## ST. LOUIS.

The second week of the Jefferson Florence Comedy co. at the Olympia Theatre proved a successful one, and the attendance was excellent. The repertoire included The Her-at-Law and The Rivals. The performances were given in the same high-class manner that marked the first week's engagement. Mr. and Mrs. Kendal week of 18-24.

The Bismarckians gave a successful week of opera at the Grand Opera House commencing 12. Their new opera, Robin Hood, was given several nights, making a big hit with its bright and pretty music. Aunt Jack week of 18-24.

The new melodrama, My Jack, was presented during the week at Pope's Theatre. Business good. Thayer's Minstrels 18-24.

The Spier and the Fly was presented at Haylin's week of 18-24. The co. does not contain as clever people as it did last season. Zamo the fugler was by far the best part of the whole performance. Lights and Shadows week of 18-24.

The Kent-Santley Burlesque co. did a big business at the Standard Theatre. Ada Ray Spectacular Burlesque co. in The White Prince week of 18-24.

The St. Louis Choral Symphony Society gave its second orchestral concert at Exposition Music Hall Jan. 17.

Vladimir de Pachman gave a concert at Entertainment Hall 18.

Both the Olympia Theatre and Grand Opera House were occupied by Rialti's German stock co. 18.

Richard Maddern, the musical director of the Grand Opera House, recently organized a reed band. His first public rehearsal was given on the 12th. A varied programme was offered, that displayed the individual and general excellence of the organization. The Mayor and other prominent St. Louisians, together with the press representatives, were present. Mr. Maddern has brought together what will ultimately be the most complete reed band in the West.

Colonel Pat St. Louis, working hard to make the Actors' Fund benefit that takes place at the Olympia Theatre on the afternoon of 22 a success. Every day playing in the city that week will contribute representatives.

Phil Branson leaves here 18 to join the Tivoli Theatre co. at San Francisco.

Thomas Garrick, an old St. Louis boy, is here with the My Jack co., and shaking hands with his former friends.

John Jennings, formerly of the New York Herald, and now one of Frohman's staff, is in the city on a visit to his family.

## PITTSBURG.

The week closing 12 was one marked for its large attendance at the theatres. Each house did a big business, while the S. R. O. sign was displayed at two of them. The week of 12-17 the business has been very large also.

The Duquesne Theatre has done a big business with Agnes Huntington as Paul Jones. A delightful little opera sung by a co. of more than the usual number of really good voices. While all are good, mention should be made of Eric Thorne, Halton Mestyn, Fanny Weller, and Margaret Van Breveld. A Midnight Bell co. 18-24.

Aunt Jack co. has done very well at the Grand Opera House. While the play is styled a farce-comedy it is far above that class of plays as we know them at the present time. It is preceded by the curtain raiser A Man of the World in which Joseph Haworth is at his best. Handon-Volter Martinetti co. 18-24.

Grimore's Twelve Temptations drew crowded houses at the Bijou Theatre. There have been some changes made, which are in the nature of improvements. Ed Connelly, the comedian, made a hit with his Just with Mamie Conway, entitled "The same Thing over Again." L. K. Lamont 18-24.

Joe Downing and Sadie Hanson, old Pittsburgh favorites, did a large business in Nobody's Claim week of 12-17.

Ma Mille, who contemplates retiring from the stage after this season, was a great favor to be here, and it was much regretted that last week she was compelled to call on the services of her understudy.

Margaret Mather's engagement at the Bijou week of 12-17 was very successful.

## PHILADELPHIA.

A large and fashionable audience gathered at the Broad Street Theatre 12 to witness the first production of a new play by A. M. Palmer's Madison Square co., called Her Father, written by Edward Rose and John Douglas. Her Father is a sensational drama of murder and retribution, in three acts. The motive hinges on a murder committed by a wronged husband who kills his wife's seducer. The play is too stereotyped to incite much interest in the minds of an audience and numberous changes will probably be made before it is again presented. The bill was changed 18. A Pair of Spectacles being substituted. Business fair. The Lilliputians 18-24.

The Walnut Street Theatre was crowded 12 with Nat Goodwin's admirers to greet him in his new play, The Nomine. The Nomine was preceded by a one-act drama called The Viper on the Hearth as a curtain-raiser. Crowded houses all the week. The same co. 18-24.

The spectacular play of Claudian's Nero drew a large audience at the Chestnut Street Opera House 12. Business good. Same co. 18-24.

At the Grand Opera House a new farce comedy called The U. S. Mail was presented for the first time in Philadelphia 12 before a good-sized audience. Good business during the week. Twelve Temptations 18-24.

At the Park Theatre The Inspector, another play new to this city, was presented 12 to an audience that filled every part of the house. Business good. James Powers in A Straight Tip 18-24.

The Fakir was revived at the Arch Street Theatre 12 before a full house. Nellie McHenry in Chain Lightning 18-24.

At the Chestnut Street Theatre Francis Wilson and his co. began the fourth week of the engagement 12. The Merry Monks continues to draw full houses. Same co. 18-24.

Lewis Morrison's spectacular production of Faust opened at the People's Theatre 12 to a crowded house, and closed to good business during the week. The Sep-Daughter 18-24.

At the National that pioneer tank drama, A Dark Secret, was presented 12 by Jefferson and Taylor's co. to a big and enthusiastic audience. Business large. Bluebeard Jr. 18-24.

World Against Her was presented at Forepaugh's Theatre 12 to a full house. Big business during the week. Little Lord Fauntleroy 18-24.

The Indian actress, Gao-Won-Gao, Mohawk, commenced a week's engagement at the Lyceum 12, and played to full houses at every performance. Dear Irish Boy 18-24.

At the Kensington Theatre the Fay Foster English Society co. opened 12 to a good house, business fair. Woman Against Woman 18-24.

The Williams and Orr's Minstrels did a good business at the Central Theatre week of 12. Hyde's Specialty co. 18-24.

A co. of colored artists gave a very creditable performance of The Merchant of Venice 12. Mr. R. Henri Strange playing the part of Shylock.

## BROOKLYN.

An excellent co. presented Sunset and Dr. Bill at the Park Theatre week of 12-17. Miss Martinot, Miss Allen and Mr. Poik were enthusiastically received, and the Kangaroo dance raised the curtain 18 times. Estelle Clayton appeared in place of her sister, Isabelle Evesson, as billed. Pauline Hall in opera 18-24. The Fakir week ending 18.

Himes Star Theatre did an excellent business week of 12-17 with Waifs of New York. Katie Emmett playing the lead with a strong support. Casper the Yodler, with Charles T. Ellis as the star, week of 18-24.

At Hyde and Behman's a good bill was offered. Hyde's Specialty co. being the attraction. John McClair, Helen Mora, Little Freddie, the St. Felix Sisters, Lillian Western, Smith and Lord, Belle Clifton, Sam Dean, Harry Edwards and Daisy Kernell were all well received. The City Club Vandeville and Burlesque co. 18-24.

The Amaranth Dramatic Society gave a fine performance of Jim the Penman at the Academy of Music with a strong cast. Messrs. Alfred Young, Charles Heckman, S. G. Acton, Jr. and Bert Andrus gave capital performances of their parts and Mrs. Nellie Vale Nelson acted creditably in Agnes Booth's part, Mira Raiston.

The benefit to Tom Hayden will take place Feb. 9 at the Academy.

## BROOKLYN, E. B.

The Two Sisters did a very good business at the Amphion week of 12-17. Von Vonson week of 18-24.

Katanka did good business at Lee Avenue Academy week of 12-17. The Fakir 18-24.

Grizzly Adams, interpreted by Mattie Goodrich and Wild Joe and their trained horses, "Midnight and Twilight," did fair business week ending 17 at the Lyceum. The Boy Tramp week of 18-24.

The Limited Mail drew crowded houses 12. Proctor's Novelty. A most exciting and interesting play, overflowing with surprises. Lost in New York week of 18-24.

Telant and Debrimont's Burlesque co. did a fair business at the Grand Theatre week of 12-17. Toole and Roy's Specialty co. 18-24.

## WASHINGTON, D. C.

J. K. Emmet opened 12 at Albaugh's in Uncle Joe to a good house. All the Comforts of Home week of 18-24.

The Midnight Bell did a good business at the National. Elsie Leslie in The Prince and Pauper week of 18-24.

Hardie and Von Loer drew well at Harris' in On the Frontier. The Indian band and street parade was quite a feature. Siberia 18-24.

Delaur Debrimont Spectacular and Operatic Burlesque, at Kernan's 18-24.

A large house greeted the Boston Symphony Orchestra at Lincoln Hall 12. Mme. Nikisch and T. Adamowski were the soloists, the amateur burlesque opera, L'Africain, will be presented 18 for the benefit of the Home for Incurables. The cast is a very well society one, and the affair is under the patronage of prominent society women.

## BOSTON.

The Cadets scored a wonderful success at the Tremont last week, the house being crammed at each of the six performances. On Thursday night the treasurer and his staff were present, and on Saturday night the house would not hold the crowd that clamored for entrance. Carmencita, engaged for that occasion only, was the great drawing card, and tickets for the best seats sold freely at fifteen dollars. This week the Tremont stage is occupied by the Madison Square co., which opened 12 in A Pair of Spectacles, and Quite a Thought.

Ship Ahoy has proved quite a success at the Park, and remains during the present week. It has been the custom of marine operas here to draw upon the Navy Yard for assistance in the production of their pieces, and Ship Ahoy has prided by the presence of the band belonging to the receiving ship *Itajah*, and a score or more of sailors and apprentice boys from the same ship.

The Crystal Snipper is doing a great business at the Boston. It gives way next Saturday night for the Boston Martinetti comb.

The Schicht and Betty's Finish still hold the stage at the Muse 12.

At the Globe, The Red Hussar has been superseded by The Pirates of Penzance.

A Straight Tip has come and gone at the Hollis Street Theatre, with results favorable to the co., the house and the author. This week we are having Doctor Bill from the Garden Theatre, with Jerome's Sunset as a curtain raiser. Fanny Davenport in Cleopatra week of 18-24.

Katanka is doing an immense business at the Grand Opera House with its gorgeous scenery, ballet and spectacular effects. It will be followed Jan. 25 by Charles T. Ellis in Casper the Yodler.

Mankin, the Boston Theatre success, is at the Howard this week with an unusually good co. It will be followed next week by W. H. Power's co. in The Fairies Well.

The lease of the new theatre to be built on Washington, corner of Motte Street, has been secured for ten years by Managers Rich and Harris, of the Howard, and Mr. Atkinson. Work has already begun and will be rapidly pushed to completion.

The City Directory comes to the Tremont next, after the conclusion of the Madison Square season.

Miss Fanny Addison (Mrs. H. M. Parr) of the Museum, is just out after a three weeks' seclusion in the city.

## CORRESPONDENCE.

## ALABAMA.

ANNISTON.—NORRIS STREET THEATRE. Little Lord Fauntleroy 12, matinee 2, to fair houses and well pleased audiences. Rhea as Josephine drew the most refined and select audience of the season. She has the best support that has ever been seen here with any co. William Harris as Napoleon deserves special mention. At the end of the fifth act Rhea was called before the curtain three times.

MOBILE.—MOBILE THEATRE. Marionettes 12, business fair. Show very good. Fells Minstrels 18. Night very cold, preventing a large attendance. This troupe is second to none on the road.

HUNTSVILLE.—CITY OPERA HOUSE. Alexander Selkirk in Don Quixote 12, to fair houses and the inclemency of the weather to only fair and though select and appreciative audience. Belle Archer as Maritana was as acceptable as in other roles.

TUSKALOOSA.—ACADEMY OF MUSIC. Pearl Melville co. 12 to poor business, owing to inclement weather. Robert M. Wade in Rip Van Winkle 18.

## ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE. Spencer's Little Tivoli to immense houses 12. Handsome Fantasma 18, and matinee to good houses. The Two Johns 12, advance sale fair.

PINE BLUFF.—OPERA HOUSE. The Showaway to fair business 12. Janushek in Mog Merriettes to a crowded house 18. Roland Reed in Lend Me Your Wife 18.

HELENA.—GRAND OPERA HOUSE. Noss Musical Family to a small but appreciative audience 12. Two Johns 12, drew the banner house of the season and was loudly applauded.

## CALIFORNIA.

TULARE.—LIBRARY HALL. GORDON'S CROCKETT Minstrels gave a pleasing entertainment to good business 12.

VISALIA.—ARMORY HALL. GORDON'S MINSTRELS 12 to fair business.

SAN BERNARDINO.—GRAND OPERA HOUSE. The Swiss Bell Ringers played to a slim house 12. Johnson's Minstrels 18 were well received. Dan Lewis is an old favorite here. Cherif, a genuine Arab from the desert of Sahara, showed wonderful skill and activity as a rifle drill artist.

LOS ANGELES.—GRAND OPERA HOUSE. William Gillette's always funny Private Secretary 12 to good business. Patti Ross 18. LOS ANGELES THEATRE. Royce-Lansing 12-18 in Tom's Vacation.

## COLORADO.

ASPEN.—WHEELER OPERA HOUSE. Natural Gas 12 to a large and well pleased audience. ITEMS: Richard Stahl is busily engaged in refurbishing the musical numbers of Natural Gas. Miss Abbott's sad death was greatly regretted here. She was to have appeared here the night her death was announced. The advance sale at advanced prices, was the largest ever realized here.

LEADVILLE.—Tabor Opera House. Donnelly and Garrard in Natural Gas had the largest and best dressed audience of the season 12. Millie Price-Dow, whose sensational marriage to Clarence Dow, the son of a Denver millionaire, has brought fame if not fortune to her, was a great attraction here.

PUEBLO.—GRAND OPERA HOUSE. Home talent presented Triumph of Love to a good sized audience 12. Natural Gas to the capacity of the house 18, the chief attraction being Millie Price-Dow. Mr. Price-Dow joined the co. last week. Mr. Price-Dow, who is of the New York City, accompanied them on their Western trip. First, Elia C. Long of the Clara Morris co. resigned from that organization at Omaha 12, where she will leave the stage and marry Mr. W. C. Cummings of that city.

DENVER.—NEW BROADWAY. Houses very large all of the week ending 10 to see Clara Morris, who was accorded a reception that must have been gratifying, even if the recipient is used to such demonstration. Her co. is of the very best. Manager Longdale was obliged to dismiss a large audience on account of the late arrival of Lotties co. The engagement will be devoted almost entirely to Lottia's new piece, Ina. Corinne week of 18. Tabor Opera House. Louis James didn't do his usual large business week ending 12. The opposition was very strong, which probably accounts for it, as Mr. James has always been held in high esteem.

The Fifteenth Street Theatre is closed for several weeks. Richard Mays, treasurer of the Tabor, has returned from the East, and alone, too, notwithstanding rumors of a matrimonial alliance. Manager Longdale of the New Broadway, has secured the Juch co. for a Spring engagement at prices lower than when it opened the house. Paven Tabor 120 will probably be revived by Lottia on this Western tour. It is said never to have been played West of Denver. The Rev. Myron Reed, the popular pastor of the Congregational church, spoke very feelingly of the late Emma Abbott, whom he knew well, in his discourse on Sunday.

Among the things he said was: "Please remember that players and singers are God's creatures, made to cheer, to comfort, and to give color to life."

## CONNECTICUT.

NEW HAVEN.—HUTCHINSON THEATRE. The County Fair did an immense business, a standing room being at a premium at most every performance. Arthur Nikisch and the Boston Symphony Orchestra 12. They gave an excellent concert to a large house. Price 100's OPERA HOUSE. The Limited Mail with a good co. played to good sized houses 12, 18. Pauline Hall Opera co. in Amorita 18 to a packed house. The costumes and scenery were a revelation. Miss Hall was presented with a beautiful floral wreath by the New Haven Bicycle Club.

—GRAND OPERA HOUSE. Madame and Augustin Neuville in The Boy Tramp to a good sized house 12. Gus Hill's World of Novelties opened to a packed house 12 giving a very clean and enjoyable performance. ITEMS: Manager G. B. Russell has secured Hawes' Opera House in Bridgeport which he intends to run in conjunction with his two houses here.

HARTFORD.—PROCTOR'S OPERA HOUSE. Robert Mantel presented Corsican Brothers and Members 12 to large audiences. Annie Ward T. Hany, who for several seasons made a pronounced hit as the Irish domestic in Shadows of a Great City, was seen in her new play The Step-Daughter 12, 18. Taken altogether the play must be considered a success. It was elegantly staged. ITEMS: It is not often that we provincials are permitted to witness upon



receiving many exciting incidents were received with unstinted enthusiasm. The cast was one of uniform merit. The U. S. Mail 10-24-22.

**HARLEM THEATRE: A Clean Sweep**, which may be described as an athletic farce, played to good



















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